Second Federal Design Assembly
The Design Reality

Design Quarterly 94/95

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Editor's Notes

Thirty hours of audio-tape of the two-day Second Federal Design Assembly have been edited for publication in *Design Quarterly*. Of necessity, some excellent material has been deleted, and a number of presentations that were primarily visual have not been included here.

The Assembly was attended by eight-hundred Federal administrators and designers from various government agencies. Speakers were drawn from government and the private sector. As one element of a four-part 1972 initiative to improve Federal graphics, to review procedures for the employment of artists, designers and architects in Federal agencies and, to review and expand the guiding principles for Federal architecture, the Assembly brought people together to exchange information and to open new directions in the various fields of design.

Two topics were covered each day: first, architecture and visual communications, then interior/industrial design and landscape architecture/environmental planning. Participants were encouraged to move freely between two presentation spaces, Arena Stage and Kreeger Theater. One did not feel talked at, but talked with, for at every session there were opportunities for substantive exchanges between speakers and audience.
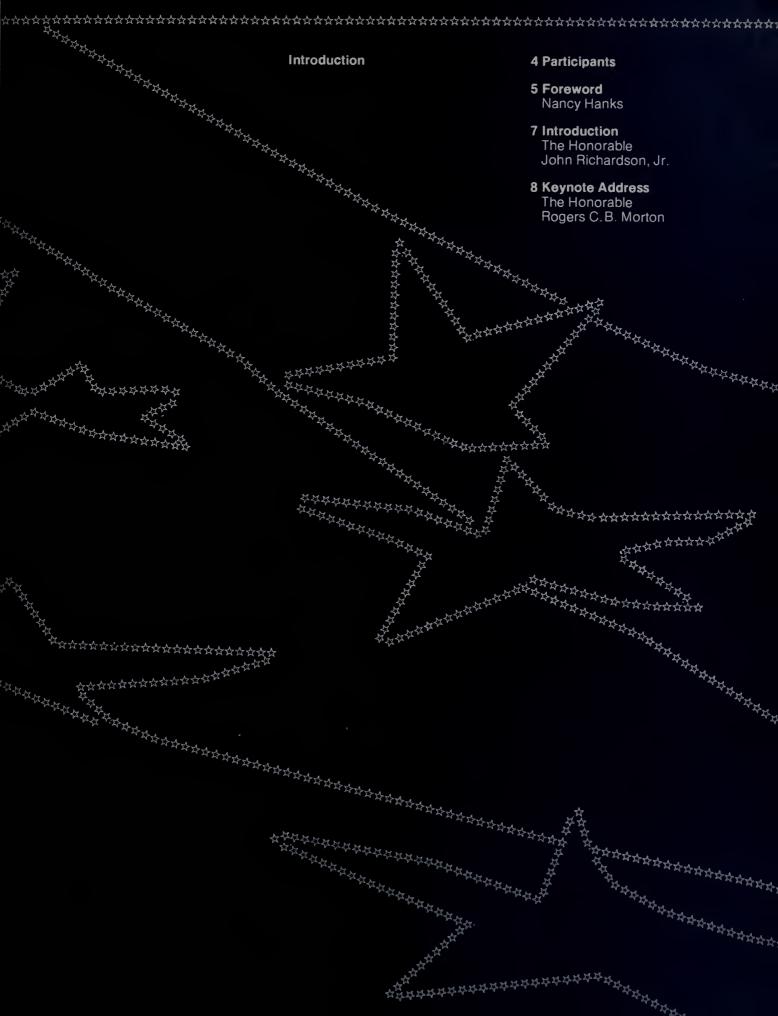
In this same vein, Bill Marlin's plea for an open, continuous conversation between Federal administrators, architects and critics clearly reflects a prevailing desire among those of us not in government employ to get at what is going on. This attitude does not indicate an effort to flatten the traditional enemy—Federal bureaucracy—but to understand and assist Federal employees and consultants in producing the kinds of results that serve agreed upon purposes. Because Federal Government is unwieldy, it is sometimes difficult for the average citizen to pin down who "they" are (agency personnel) and it is equally difficult for the government administrator to analyze who "we" are (the people). Activities in the spirit of the Design Assembly are part of a movement to eliminate these ambiguities.

Our purpose in publishing the Assembly proceedings is to inform a broad audience of Federal activity in design and architecture. We hope by this means to elicit your thoughts and actions on the issues addressed at the Assembly, so that in these areas of general concern the character and quality of Federal activity will be responsive to public awareness and participation.

MSF

Introduction

☆ **Nancy Hanks** has served as Chairman of the National Endowment for the Arts and the National Council on the Arts since 1969

☆ **John Richardson, Jr.** is Assistant Secretary of State for Educational and Cultural Affairs He is also a member of the Inter-American Foundation and an *ex officio* Trustee of the John F Kennedy Center for the Performing Arts.

☆ **Rogers C.B. Morton** was appointed Secretary of the Interior in 1971 after serving as Chairman of the Republican National Committee and as Congressman from Maryland s Eastern Shore for seven years

THE WHITE HOUSE

WASHINGTON

August 23, 1974

Dear Nancy:

Your report on the progress of the Federal Design Program is most gratifying. There is little wonder it received such a favorable reception at the recent meeting of the Cabinet and agency heads. I am pleased that, as a result of the briefings, many agencies are proceeding with their plans to implement design improvement efforts.

The American people are right to expect excellence from their public officials and Government. As public servants, I believe it is our duty to see to it that this desired excellence characterizes all facets of endeavor. This is why I am encouraged by your efforts to improve the quality of Federal design.
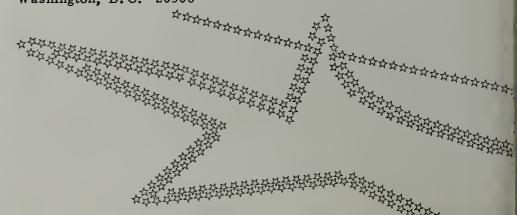
I want you to know that you have my full support in this task. I firmly believe that, in order to inspire the people's pride in their Government, we must provide them with manifest evidence of its vitality, creativity and efficiency by setting the highest standards in architectural design, environmental planning and visual communication.

May this Second Federal Design Assembly provide a most useful stimulus to achieving a "Design Reality" that will prove worthy of the trust we hold.

Sincerely,

Gerald R. Ford

The Honorable Nancy Hanks
Chairman
National Endowment for the Arts
Washington, D. C. 20506

Foreword

Nancy Hanks

Two years ago, the word "design" was alien to the vocabulary of most Federal administrators. It was not as we say, a "household" word within the Federal establishment. Today, however, the impact of that six-letter word is being felt throughout the Federal Government as a result of the First and Second Federal Design Assemblies and the Federal Design Improvement Program.

This issue of *Design Quarterly* reports on the activities and presentation of the Second Federal Design Assembly attended by more than eight-hundred administrators and designers last September. As you read through these pages, you will understand why the Assembly's outstanding speakers and visual presentations generated a new understanding of and enthusiasm for design excellence in the Federal Government.

I would like to take this opportunity to put the Second Federal Design Assembly into the context of the Federal Design Improvement Program and to highlight the Program's progress to date.

The origins of the Federal Design Improvement Program date back to May 1971 when the White House asked the heads of Federal agencies how they could assist the arts and how artists could contribute to Federal programs. Most of the 63 agencies responding expressed concern with the design quality of Federal buildings, office interiors, graphics and publications. Their responses reflected a recognition that while the Federal Government was the largest client of design services in the nation, it had overlooked its responsibility to insure that its buildings and publications projected a sense of pride to citizens, as well as communicating information and services clearly and succinctly to the public. Importantly, the Federal agencies recognized their responsibility to take the leadership necessary to place the United States Government in the forefront of design excellence

In response to agencies' concerns, the Federal Design Improvement Program was initiated in 1972 under the direction and coordination of the National Endowment for the Arts with the following major elements 1) a Federal Design Assembly, sponsored by the Federal Council on the Arts and the Humanities 2) a review and expansion of the 1962 Guiding Principles for Federal Architecture 3) a Federal Graphics Improvement

Program; 4) a Civil Service Commission review of Federal procedures for recruiting, hiring and training design professionals. As of this writing, I am pleased to report significant progress in each area

Federal Design Assemblies

We have held two successful Design Assemblies; the first in April 1973 and the second this past September, which is the subject for this *Design Quarterly* issue.

The Assemblies are an important element of design awareness programs for Federal administrators. They were conceived as a means of increasing Government administrators' understanding of design and its use as a management tool. Both the First and Second Federal Design Assemblies have stressed the functional aspects of design and have showcased outstanding examples of Federal and private design programs The response from Federal administrators attending them indicates that they are recognizing why design is necessary to achieving greater economy, efficiency and enhanced communication for their agencies

Shortly after the First Federal Design Assembly, a number of Federal administrators asked to be kept apprised of the Government's design accomplishments Responding to this interest, the National Endowment for the Arts began publishing *FEDERAL DESIGN MATTERS*, the first Federal publication devoted to design achievements both within and outside the Government This publication has become an effective means of communicating Federal agencies design achievements, as well as stimulating new interest among agency administrators in design matters [1]

The response of state and city governments to the Federal Design Assemblies has been enthusiastic. The applicability of design assemblies for state and municipal officials already has been demonstrated by two states — Colorado and Ohio – and two cities – Tulsa, Oklahoma and Rochester, New York – which have sponsored assemblies for their government administrators. A number of other states have expressed interest in sponsoring assemblies next year as a means of initiating a design improvement program tailored to their specific needs

Federal Architecture Study

The review and expansion of the 1962 Guiding Principles for Federal Architecture is well underway. An ad hoc task force of fifteen distinguished members has completed an interim report entitled *Federal Architecture: A Framework for Debate.* This report is intended to encourage wide public debate on topics of highest priority for the improvement of Federal architecture. In coming months, supplements to the report will include a series of special papers on design competitions, multiple uses for Federal office buildings, adaptive use of historic structures for Federal space needs and a visual history of Federal architecture.[2]

Federal Graphics Improvement

More than one-third of all major Federal agencies have had their graphic materials evaluated by expert design and communication consultants who have recommended measures to improve publications, posters, stationery, signs and forms. As a result, twelve agencies already have initiated comprehensive programs that will soon reflect "the new Federal graphics" and more effective communication systems. An important element of this program is the design awareness program generated among Federal administrators when they sit down and discuss their agencies' graphic portfolios with knowledgeable design consultants.

Civil Service Employment Procedures

The Civil Service Commission's review of employment procedures for design professionals has been completed by an ad hoc task force appointed by Civil Service Commission Chairman Robert E. Hampton. The task force's report entitled *Excellence Attracts Excellence,* contains major recommendations in the areas of recruitment, classification, qualifications, professional development and administrative awareness. The National Endowment for the Arts is now working with the Commission's staff on their implementation.[3]

The bedrock of a sustained Federal Design Improvement Program depends on attracting and keeping qualified design professionals in the Government.

The Commission's new procedures for recruiting designers and having their portfolios reviewed by panels of outstanding design consultants will ensure a sound foundation on which agencies can build their design programs.

The underlying premise of the Federal Design Improvement Program is that the Federal Government can bring the best design leadership into the service of citizens to replace the outworn mediocrity too often evident in government offices and graphics. We are excited and encouraged by the strong support the Federal Design Improvement Program is receiving from Federal administrators and the public alike. In his message to the Federal administrators attending the Second Federal Design Assembly, President Ford said, "The American people are right to expect excellence from their public officials and Government. As public servants, I believe it is our duty to see to it that this desired excellence characterizes all facets of endeavor." By the nation's Bicentennial celebration, we are confident that we will see many of our government's buildings and publications reflecting the design awareness and commitment to design excellence generated by the Federal Design Improvement Program.

1) *FEDERAL DESIGN MATTERS* is available free of charge to Federal administrators and designers. Federal employees wishing to be added to the mailing list should contact the National Endowment for the Arts, Washington, D.C. 20506

FEDERAL DESIGN MATTERS is available on a subscription basis to non-Federal persons at the annual rate of $3.00 or the single rate of 75¢ an issue from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

2) Copies of *Federal Architecture: A Framework for Debate* are available from the Architecture + Environmental Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

3) Copies of *Excellence Attracts Excellence* are available from the Office of Examination Plans, Program Development Division, Civil Service Commission, Washington, D.C. 20415.

Introduction

The Honorable John Richardson, Jr

The Second Federal Design Assembly continued the dialogue between Federal administrators and design professionals which began with the First Federal Design Assembly held in April 1973. The First Assembly's theme, "The Design Necessity," emphasized the relationship of design to performance. The proposition that design is an urgent requirement, not a cosmetic addition, was presented convincingly by nationally known and respected design professionals who discussed case studies showing how design had been used to save money and time, to enhance communication and to simplify maintenance and use.

Building on "The Design Necessity," the Second Assembly's theme, "The Design Reality," explored what Federal agencies are actually doing to improve the quality of Federal design and the problems they confront in achieving design excellence in architecture, interior design/industrial design, landscape architecture/environmental planning and visual communications.

The Assembly's two-day program aimed at sensitizing Federal administrators to the relevancy and importance of design to their management responsibilities. And from the enthusiastic responses of those attending the Assembly, as well as the reactions of the outstanding design professionals serving on the Assembly's four program committees, I believe the Assembly made a significant contribution to raising the level of design awareness among Federal administrators.

As the following pages of *Design Quarterly* will attest, the Assembly was more than just another Washington conference. The two noted international speakers, Sir Paul Reilly of London and Pieter Brattinga of Amsterdam, the array of nationally-known design professionals who participated in the Assembly's program, the variety of multi-media presentations, the puppet shows, the graphics and signage and the ambience of the two theaters in which the Assembly was held contributed to a vital and substantive program reflecting a "design reality" of which I think the Federal Government can be extremely proud.

In the coming months, I look forward to seeing the impact of the Second Federal Design Assembly measured in Federal agency action to improve design performance.

Keynote Address

The Honorable Rogers C B Morton

In my work and in my life I spend a great deal of time out-of-doors. I spend time in the great mountains of the West and on the plains and prairies, the wetlands, and on the bays and estuaries, the rivers, and also, of course, I spend a lot of time, as we all do, in environments that have been totally created by the works of man. I think as far as beauty is concerned, as far as functional attributes are concerned, nature is keeping up with us very well.

I think quality of life means a lot more than just clean air, more than clean water. Quality of life is a reaction within man's heart to his environment, to what is around him, to the things that he sees and the things that he touches and the things that serve him, the things that protect him, things that work for him, and all the rest. Quality of life has got to embrace, I think, a blend between what we do here on earth, with our air-hammers, with our cranes, with our skill, and what nature does around us. There has to be a better mating than we have accomplished in the past. I think we can say this in regard to any culture, whether it be here in our new land of America, or whether it be in the more ancient civilizations.

I work for a department that has in it a national service that is engaged actively, and effectively I think, in the business of matching man's work to the work of nature, namely, the National Park Service. Design is a very important thing for the Park Service in creating an environment that is not repugnant. The environment that man creates in our National Parks is usually overshadowed by the grandeur of the natural environment around it, and if you put a sore thumb in the middle of a National Park, believe me, you get some mail. For example, the highway interchange in Yellowstone — you people in the Park Service — where are you? I have gotten a lot of letters about it.

The Federal Government is spending a billion dollars a year or more on architecture. The other day a Congressman told me we are building some 55 or 56 office buildings across the nation, financing them on time, dollar-down and a dollar-a-week, but that's a different problem. I wonder whether we have had the courage in the development of those buildings and in the use of our influence on those buildings to depart from the patterns that are conventional: to depart to the point where we are taking advantage of the new technology: to
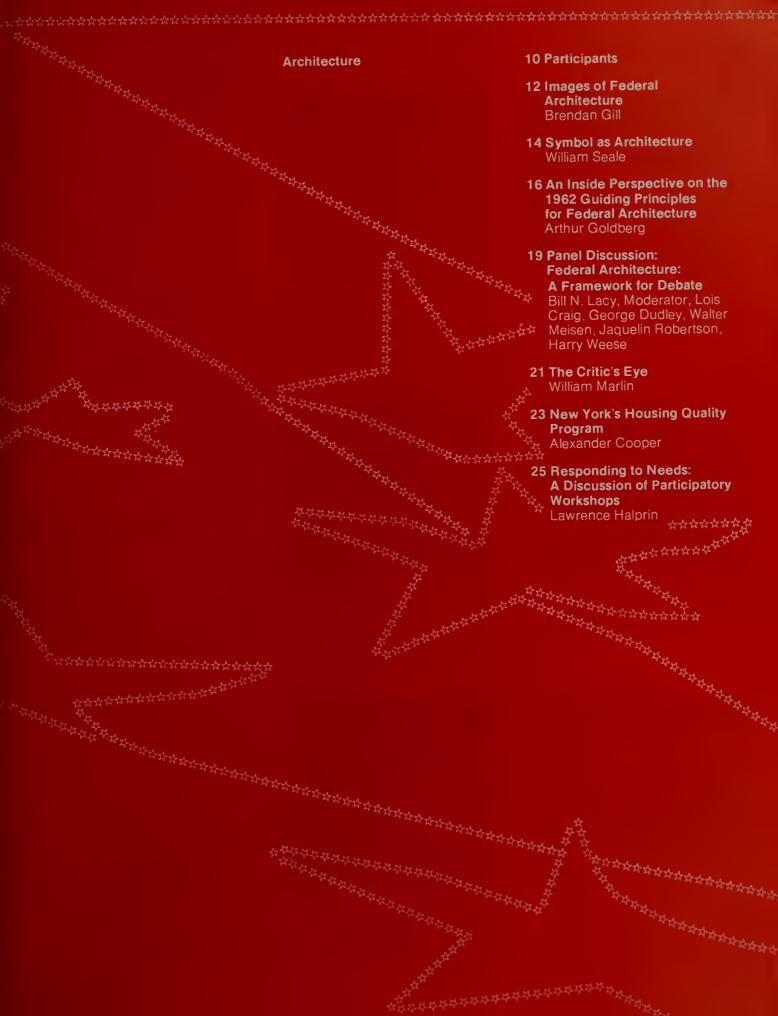
take advantage of the new creativity that each generation is endowed with; to take advantage of the fact that the balance between the cost of materials and energy is different from what it was a generation ago, or even a couple of years ago.

Do these buildings and do these things that we are building with the public wherewithal incorporate the courage of design? I think design has to have courage, because I believe so strongly that convention is so powerful a force that, to break out of that, architects, designers, engineers, users, and all the rest, must have courage.

Take energy as an example. We have some fantastic renewable resources; at least we have one that I know of, and that is the sun. I don't think we are really taking advantage of the sun even with today's technology. It can run lights and heat buildings, but there are many other things it can do. It replaces those finite resources which are really expensive now beyond anything that we thought they would be at this point in history.

So, let's just make sure that we have the necessary courage. Let's make sure that we also feel design is an acceptable proposition in our work and in our whole life experience. A lot of men I know feel that if you are interested in design you are probably not interested in the functional aspects of things, machines and the like. Well, there is nothing that could be farther from the truth. A good machine that works well is a beautiful proposition, a beautiful blending together of motion and of material. I just hope that the Federal Government doesn't sit back and let design concepts go out in front of it.

I am excited about this Assembly because I see here the minds, the talents, and the courage to make design exciting and challenging and to provide the feeling among young people that this is my world, my city, or my town, and I am excited to look at what my father has done.

Architecture

☆ **Alexander Cooper,** architect-planner, is Commissioner of the New York City Planning Commission and Director of the Graduate Program for Urban Design, Columbia University Graduate School of Architecture and Planning

☆ **Brendan Gill,** Broadway theater critic for *The New Yorker,* is presently serving as Chairman of the Board of the Municipal Art Society of New York, President of the Institute for Art and Urban Resources and Chairman of the Board of the New York Landmarks Conservancy, Inc.

☆ **Lois A. Craig,** Staff Director of the Federal Architecture Project, has directed the research and editing for the ad hoc task force interim report entitled *Federal Architecture: A Framework for Debate*
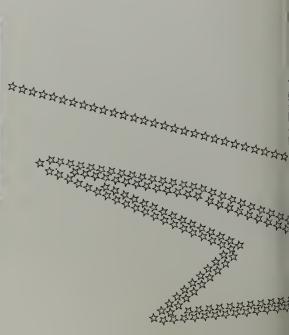
☆ **Arthur J. Goldberg** has served as Associate Justice of the Supreme Court, Ambassador to the United Nations and Secretary of Labor Mr Goldberg is currently practicing law in Washington and is a University Professor of Law and Diplomacy at the American University, Washington, D.C.

☆ **George Dudley,** architect, educator and public administrator, is Chairman of the New York State Council on Architecture

☆ **Lawrence Halprin,** landscape architect-planner, is a principal of Lawrence Halprin & Associates. San Francisco and New York. Mr Halprin's award winning projects include Ghirardelli Square. San Francisco. Sea Ranch. California: Nicollet Mall, Minneapolis and Forecourt Fountain, Portland Oregon

☆ **Bill N. Lacy,** Director of the Architecture + Environmental Arts Program, National Endowment for the Arts, is currently serving as Executive Director of the Federal study to revise and update the *1962 Guiding Principles for Federal Architecture*
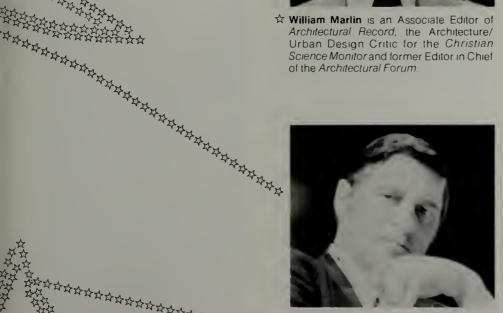
☆ **Jaquelin T. Robertson** is Vice President, Arlen Realty & Development Corp and President, Arlen/Planning & Design Group, New York From 1966-1973 he held several of New York City's major planning and urban design positions.

☆ **William Marlin** is an Associate Editor of *Architectural Record*, the Architecture/ Urban Design Critic for the *Christian Science Monitor* and former Editor in Chief of the *Architectural Forum*.

☆ **William Seale,** historian, author and filmmaker, currently is developing a documentary film on the history of the White House for the White House Historical Association.

☆ **Walter A. Meisen,** AIA is Assistant Commissioner for Construction Management, Public Building Service of the General Services Administration, and is responsible for the GSA's nationwide design and construction program

☆ **Harry M. Weese** has been President of Harry M Weese & Associates of Chicago architects and urban planners since 1947 Mr Weese's Washington clients include Arena Stage Theater

Images of Federal Architecture

Brendan Gill

Oh, how lucky we are, those of us who are not architects—pimps, dentists, manufacturers of false eyelashes, Federal administrators, writers—whatever our occupations may be. Everyday we should get down on our knees and thank God we are not architects. People like us, people of the most delicate sensibilities, could not afford the spiritual anguish of practicing architecture.

I ought not to keep it from you that my own escape from the practice of architecture was a narrow one. Once long ago when I was a little boy, I was determined to become just such a person. I was two or three and had comparatively little knowledge of the bitter world of grownups. I sketched on the nursery wallpaper with my chunky yellow and green crayons the floorplans of imaginary castles. I formed new shelters under overturned chairs and sofas covered with sheets, blankets and rugs, and I may say that the quality of life in those shelters compared very favorably with the light that Gordon Bunshaft's marble windows provide in the Beinecke Library at Yale. I cannot tell you the impatience with which, at ten or twelve, I awaited the arrival of my first client.

Luckily for me, a discriminating angel, somewhere in the depths of my unconscious, took care to give me warning of my peril. Be a student of architecture, this angel warned me, but not a practitioner of it. Stroll round it, wave to it, flirt with it, even dart in and out of its bed from time to time, but never, never, never marry it. It will make you an admirable mistress, the angel said, but it would make you a bitch of a wife.

So, I took the angel's advice. And here I am with among my design credits only an unfinished one car garage and a dock, cantilevered out over a lake in Connecticut, that occasionally, slowly, slowly, settles down into the lake.

One of the reasons that my guardian angel warned me away from the practice of architecture was, so she said, that the profession bore a singular cross, an intolerable cross, a truly backbreaking cross. That cross was clients. Not merely clients, but clients with a difference. Clients who assume that they know as much or more than the gifted and arduously trained man whom they have just hired. Clients with ideas, and with wives who have ideas, and with children, and parents, and uncles and aunts, and cousins who have ideas, who make

suggestions, who draw back as if stung to the quick if it is hinted that their suggestions may be silly ones.

Because we all live in houses or apartments and work in offices or studios, we are all authorities on architecture and we cannot resist manifesting our expertise. I take it that one of the functions of these annual assemblies is to make you in the Federal Government capable of giving better advice. Nothing on earth will keep you from putting in your two cents worth in any event.

The Design Task Force tells us that the Federal Government is the largest architectural planner on earth. On the list of kinds of buildings that it commissions, I found every type of shelter except an ossuary, which I think is a form of crypt, though it may be a bird.

The Federal Government and the architects with whom it works ought to be in a relationship of friendly intimacy, but I get the impression that the relationship is sometimes, alas, an adversary one. Good intentions on both sides eerily collide instead of mingle. Two wrongs don't make a right, but two rights may well make a smashup. In respect to many short-range problems, solutions can be found. In respect to some long-range problems, there may be no solutions at all.

A wise friend of mine once said, it is the mark of a great country that it can bear to live with two or three insoluble problems at a time, bear not to make the mistake of trying to solve them prematurely. Something like this attitude of disciplined speculation will have to be adopted on two or three of the biggest bow-wow problems that we face today in order to leave open to our successors a sufficient number of workable alternatives. One such bow-wow problem is the perennially vexatious matter of a suitable Federal style. Surely by now it ought to be obvious that the question never need be asked, since it is unanswerable, and gets in the way of questions that can be answered. The pursuit of an official style worthy of the grandeur of our country is an activity as fatuous as the attempt to write the Great American Novel. It is as sure to end in folly as the pursuit of happiness is sure to end in misery. Happiness is something that you take the measure of after you have experienced it. And a suitable official style for a city or a state or a country is the style that one recognizes as such after it is no longer possible to go on building it. All preoccupation with style

puts the real work of design at a crippling disadvantage. It obscures the goals that are attainable and is itself a mirage. Like any mirage it is seductive. It lures us into supposing that we are gaining ground when in fact we are either standing still or slipping backward.

Take a famous formulation by the distinguished turn-of-the-century architect, Thomas Hastings, who once said, "Style is the problem solved." How wonderful. What a useful epigram. One lets it melt on the tongue like some delicious sherbet. But let the brain set to work on it and it is done for. For there is nothing there. Nothing.

To begin with, what is the problem? Is Hastings saying that one has only to set down clearly the terms of the problem and one cannot fail in meeting those terms to solve the problem, and thus to produce a certain style of building? That would be roughly to say that form follows function, though by now we recognize that even that pithy statement has less in it than meets the eye. But I doubt if Hastings meant the word problem in that sense. Take the most celebrated building designed by him and his partner, Carrere, the New York Public Library. It is in many ways a glorious building of its neo-Renaissance kind, one of the three or four finest ever built in this country. But as a solution to a problem, it is enough to make you either laugh or cry. It is after all a public library with many millions of volumes used by many millions of people a year. The first room to which these people seek access is the catalogue room, and where is that to be found? Why, at the very top of the building, up several grueling flights of stairs. True, the library contains an elevator or so, but in the true *beaux arts* tradition, they have been concealed in the fabric of the building, in out of the way, hide-and-seek places, inoffensive to the neo-Renaissance eye.

As for the reading rooms, second in importance only to the catalogue room, they, too, are at the top of the building. They happen to be among the handsomest volumes of space — gorgeous, solemn, dusty, delightful space — in the world. But, oh, they are like Mount Everest to reach. I may yet have a massive cerebral hemorrhage as both happily and miserably I toil up all those hard granite flights of stairs to the top.

Hasting's problem was to put a working library into an Imperial Roman Temple and I suppose that one could say, by his standards he solved it, as McKim solved the problem of making a mighty railroad station function effectively inside the Baths of Caracalla. But those innocent days of archeological accommodation are past recovery and not on the grounds of economics alone.

I fear that I cannot resist calling attention at this point to a Hastings-like sort of statement by my friend, James Marston Fitch, the only architectural historian I know who wears rubbers when he lectures. Jim's epigram serves to introduce the booklet of the Design Task Force which you have all read and mastered. You will recognize his saying at once: "Architecture is an instrument whose central function is to intervene in man's favor."

Again one thinks, how wonderful. Another exquisite dollop of lime sherbet. But then one thinks, but yes, the very same words would apply to medicine, to law, to manufacturing steam boilers, to sweeping up broken glass after an automobile accident. Our gifted and blessed Jim has told us simply nothing. I call attention to the hazards of fine talk about style, because they are or can be fruitful in other lines of work, including my own. But they will not prove fruitful here.

A drinking Irish friend of mine, the late Brendan Behan, used to tell the story of how he met his wife, Beatrice. He was a boy in his teens, standing shyly — hard to imagine Brendan shy, but he was once upon a time — at the end of a bar in a Dublin pub, while a middle-aged man, well in his cups, was entertaining a group of Trinity scholars at the opposite end of the bar. Brendan heard the stranger say, "Man stands sentinel to the nullity of the void." Brendan thought, "Jesus Christ, that's the finest thing I ever heard in my life."

After the Trinity scholars had wandered off, Brendan approached the man and said, "Excuse me, sir, but there was something you said a few moments ago."

"What was that, lad?"

"You said, 'Man stands sentinel to the nullity of the void.' Now what would that be after meaning, sir?"

"Did I say that? Well, damned if I know what it means. Come along home with me, I have a daughter you'll be glad to meet."

Let that story serve as a parable and warning as we get to work. And let me end my remarks with, just for good luck, a quotation from my beloved Yeats. Yeats said: "Rhetoric is the will trying to do the work of the imagination." Now there is rhetoric in writing and by extension in all of the arts, including architecture. Let us all be warily on guard against rhetoric in our sessions today and tomorrow.

That is often harder to do than one might think. For example, it is easy to say that what is beautiful about this building that we are in is that it is without rhetoric. But at the very moment that I praise it, I am reminded of the difficulty in saying anything with respect to architecture that is not immediately subject to contradiction.

I am staying at the Channel Inn Motel, and it is all rhetoric, rhetoric of the most extravagant and comical sort, and I am simply dotty over it. I wander about in it in a daze of delight. Sitting in the bar last night, known of course as the Engine Room, for all the names at the Motel are relentlessly nautical, I listened as a three-man combo played "I Can't Give You Anything But Love, Baby," and I looked out past them through the great windows overhanging the water, and the boats slipped past in the late twilight, and a helicopter buzzed up and down like a giant dragonfly, and on the far shore, the lights of cars winked on and off among the trees. Pure rhetoric, and all the more precious for being so.

I had better limit my strictures in regard to rhetoric to the working part of our days. Let us be as literate as possible as we wrestle with modest truths, attainable goals. It is a measure of the degree to which I have myself sought to remain modest in my discourse this morning that I have sedulously avoided making a single reference to Images of Federal Architecture.

Symbol as Architecture

William Seale

The history of state capitols is the history of a group of symbols that were born in colonial times, triumphed during the first decade of the young nation, and survive, altered but undiminished today. They are the architectural symbols of American democracy. Their beginnings were political; architecture devised by legislatures. They have survived in spite of professional architects who never really understood them and who battled against them quite as vehemently in 1828 as in 1961 in Honolulu, where the most recent state capitol was completed.

These American symbols are now in legislative structures all over the world, the accepted legislative architecture of democratic governments. As symbols they are abstract, that is, they are not necessarily specific and uniform in their appearance. Indeed, they are very flexible. As a syndrome they can be rearranged, reshaped, and everybody is satisfied, as long as they are there. In their most familiar form, four symbols can be pointed out as the obvious features of U.S. capitols: the dome, the balanced wings — suggesting a bicameral government — portico and rotunda.

Capitol history in terms of monumental buildings begins at Williamsburg, Virginia, where the first monumental capitol was built in 1704. It was built sideways to the city, it had a place for a statue in the middle, which it did eventually have, and the two balanced sides, all reflecting the Roman temple. At the top, the sun, moon and stars were carved in the arms of Queen Anne. It burned down in 1747 and the legislature was ordered to reconstruct it, but they didn't do that. They turned it around to face the town and ordered the addition, in 1751, of a portico — the first portico in America.

In 1785, the Maryland legislature ordered an addition to the State House in Annapolis, the first dome built in America It is the only source of the original symbol still standing

After independence, there were a number of ideas of how the democratic government should be housed. What does a state house look like? Thomas Jefferson had the idea of using a temple Kidder Smith, who is doing a visual history of American architecture, starts the chapter on Virginia with the words, 'Thomas Jefferson introduced classical architecture to America. America never recovered "

It is often said that Jefferson went and viewed the Maison Carrée in Mimes, France, and fell in love with it and said to the people back home, you must build one. This was the first instance of an ancient temple applied to modern usage. But there is a portico, balanced houses, and in the center a saloon or rotunda beneath the dome, an idea Jefferson got in Maryland.

The United States Capitol by Charles Bulfinch, was completed in the late 1820s. It appears to be the model for our state capitols, yet the symbols were well established by the time there was a competition for its design. A series of architectural characteristics are united in its design which developed separately in different colonies and in different states in the 18th century: its dome covered with painted canvas, its two wings, its great portico, and all. It was never copied once in the history of American capitols.

At the time of the Civil War the U S Capitol, with its two enormous wings, needed to be united by some central theme. The original white-washed structure was so protected by President Fillmore, that Thomas U. Walter of Philadelphia, who got the job through politics, designed a light weight dome in iron to go on the top of the Capitol, without endangering the existing building.

The Civil War came on and construction was stopped. Two thousand soldiers were billeted in the Capitol and the basement was a bakery for the army Lincoln moved the soldiers out with one very brief executive order and said that the dome's construction must continue. Someone asked him about the extravagance of it, and he said, ' . . if the dome continues and the people see that the dome goes on, they will believe that the Union will go on."

The innumerable domed capitols built after the Civil War are beacons on the landscape. You can see them as you approach capital cities on a train or in an automobile. After 1864, almost all the domes were gilded with local gold, if possible. With the panic of 1893, but really before that, gilded age design began to change and there was a return to a new sort of *beaux arts* classicism

All through the gilded age and until the 90s. Federal building was in the hands of the Federal architect. It was

not open for competition. By the 1890s Federal architecture was a 30 million dollar a year proposition. So Cass Gilbert, McKim, Mead and White and all of the big names met in Washington and had an Act passed, with great difficulty, opening Federal buildings to competitions at the discretion of the Secretary of the Treasury. This legislation was extremely controversial; and, in a sense, there was—curiously enough—a decline in the quality of Federal buildings.

Exceptions were McKim, Mead and White's 1891 Providence, Rhode Island building, and Cass Gilbert's marvelous castle at St. Paul, Minnesota, which set the tone for the American renaissance in state capitols.

Most of the *beaux arts* capitols were very lavish inside. The rotunda at Little Rock looked more like an opera house than a capitol. It was painted by a Chicago painter who didn't speak very good English, and the local men would come down from the Montana Club with their guns and ask him to add things to the mural, like covered wagons. He was actually terrified, because he was painting angels and cherubs at the time.

The rotunda in South Dakota is painted, and just as phoney as it can be. Above where you can reach, anything goes, including a mixture of plaster, that came out mottled, looking like marble.

After World War I, capitols had to compete with skyscrapers in some places, as they were the things that announced cities as you approached them. So we have a number of skyscraper capitols. The skyscraper era was followed by a nativist movement for building little colonial capitols in cities like Dover, Delaware, and in Santa Fe, New Mexico, where the skyscraper just didn't work.

There have been 131 capitols and state houses built in the United States and Colonial America. Since 1830, there has not been a single exception to the rule—symbols are present in one form or another. Every nation has its symbols in architecture. Those of the democracy seem far more obscure than others, and of course, are newer. Yet in 200 years of building its state capitols, this nation has developed a persistent series of abstract symbols in architecture.

Photo Colorado State Historical Society

Photo: Ted B Powers, Jr

Photo Alabama State Archives

Capitol symbols united in their most typical form in the Colorado State Capitol by E E Myers, 1886 1895 (above) The same architect designed this grand rotunda (left) in Texas's Capitol in Austin, 1888 Here the vernacular has triumphed and a gilded age carpenter-architect has created a gigantic space of painted iron rising from a granite base

William Nichols designed this early Capitol at Tuscaloosa, Alabama 1828 1833 (below, left) Replaced by a more imposing building in the late 19th century it demonstrated the application of capitol symbols in a structure which was essentially a domed box with a rotunda wings were implied by its projecting portico

**An Inside Perspective on the 1962
Guiding Principles for Federal
Architecture**

Arthur Goldberg

The 1962 Guiding Principles for Federal Architecture were proposed by an ad hoc committee on Federal office space appointed by President Kennedy. That committee arose in the following fashion. I was Secretary of Labor, which was, at that time, the smallest department in the Federal Government. I discovered upon a tour of inspection shortly after taking office that my small department was housed in 22 different buildings. This was not only inefficient, but more importantly, the buildings were crummy buildings. And more important even than that, I discovered that one was a totally segregated building.

In those days Cabinet Officers exercised the right of free speech and I raised the issue at a Cabinet meeting. I said to the President and Members of the Cabinet—this situation simply cannot be. The Federal Government should be decently housed, and the type of housing that I have experienced for my department, if illustrative, is a disgrace to the Federal Government and simply not a suitable environment for employees of the Labor Department.

As often happens when you raise a question, I found myself chairman of a committee on office space.

Well, there are advantages and disadvantages to being chairman. One

of the advantages in this instance was I immediately assigned the subjects that I was not terribly interested in to other members of the committee, Cabinet Officers and White House staff. Should the Government's buildings be decentralized? What are the statistics about the over-crowding of Government buildings, and so on?

For myself, I picked the juicy topic— Federal architecture. Our committee, of course, like all committees, met several times and largely devoted itself to the immediate task at hand, what were we going to do to house Government employees adequately?

I struck a blow for a definition of adequacy, reaching back into my experience in the industrial scene. Psychologists have constantly pointed out what you all know; the conditions under which a person works have a direct relationship to his productivity, his state of happiness, and his satisfaction with the job. The old factories that we see in New England, textile mills, were dismal to the extreme. You don't have to go back to Dickens to find that out. It has been demonstrated that live, colorful factories improve the morale of workers. And, of course, the same is true of offices.

I therefore felt that it was pertinent to talk in this report about Federal architecture and design, and I believed rightly that I could rely upon President

The National Endowment for the Arts program, Works of Art in Public Places, is responsible, with the two cities involved, for the works shown here. Alexander Calder's La Grande Vitesse is located on the City-County Plaza at Vandenberg Center, an urban renewal area in central Grand Rapids, Michigan. An Endowment grant was matched with private contributions from citizens of Grand Rapids. Commissioned in 1967, the work was installed in June of 1969. Made of painted corten steel, the sculpture is 40 feet high, 52 feet long and 25 feet wide (left).

Peter Voulkos's untitled bronze work, located in Highland Park, Illinois on public land between City Hall and the Highland Park Public Library, is 10 feet high and 60 feet long. Commissioned in 1970 and installed in August of 1973 this sculpture was also acquired through an Endowment matching grant.

Kennedy's tolerance for me to venture into the areas of architecture, design, and the redevelopment of Pennsylvania Avenue.

Now, when we looked at Federal architecture, in 1962, the only description that could be made of Federal architecture at that time is that it was simply God-awful. The blend of neoclassic buildings of the 30s and warehouse-like buildings of the 50s and 60s, was a mish-mash, which, unless arrested, would permanently scar the beauty of Washington, a beauty which is a testimonial to L'Enfant and to the grand design for our nation's capital.

Now, it was our hope in 1962 in fashioning the guidelines, that the architectural design of future Federal buildings would become a model to others, reflecting the finest American architectural thought, and I quote from the report: '.. befitting the dignity, enterprise, vigor and stability of the American public." We advocated a fruitful collaboration between architecture, fine arts and government, the avoidance of an official style, the flow of design, not from the government to the architectural profession, but from the architectural profession to the government.

We are now well into the 70s and the pertinent question, leaving history aside, is, have we achieved the 1962

objectives which I have outlined? Now, I believe that some progress has been made. We are talking about Federal buildings in the sense of those built by the Federal Government and supported by the Federal Government. For example, the District of Columbia Library is an imaginative architectural creation. But, if you look at Government buildings by and large, the honest answer is that although some progress has been made, Federal buildings and Federally supported buildings do not meet the objectives of what we outlined in 1962.

Most new Federal buildings are hardly a model. There is one slight comfort, and it is that they are better than the private office buildings in Washington, which is of very slight comfort indeed, considering the sad state of architecture in the private sector. But government, as Justice Brandeis once said in another context, is the omnipotent and omnipresent teacher for good or evil. The government sets an example. In architecture, the government example is not very distinguished.

It is a puzzlement as to why, in a country endowed with distinguished architects and designers we continue to be unable—there are some exceptions—to have good architectural design in Federal, let alone private, office buildings in our nation's capital. This was the question in 1962. It remains the question now.

An important recommendation of the 1962 Guidelines was to incorporate in the architectural design of Federal buildings and Federally supported buildings, fine arts, with emphasis on the work of living American artists. This concept is well underway with the National Endowment's Works of Art in Public Places program.
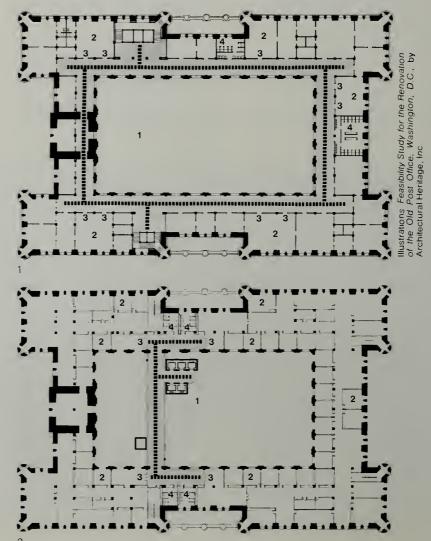
One of the things that should be done in this connection is to open all of our Federal buildings, not only the White House, to the public at large. If they housed great works of art, that would be an inducement to the public, which crowds our museums, to go through the public parts of our public buildings.

The 1962 Guidelines, improved and brought up to date, will be implemented. But I make a fervent plea. The Supreme Court of the United States made a mistake in Brown versus Board of Education; not in its basic decision in the case, because that was a great decision of the Warren Court, but in adopting the concept that the decision ought to be implemented *with all deliberate speed.* That concept is not a sound one. The revised 1962 Architecture Guidelines should be implemented *here and now.*

☆☆☆

Illustrations Feasibility Study for the Renovation of the Old Post Office, Washington, D.C., by Architectural Heritage, Inc.

Renovation of the Old Post Office in Washington, D.C., proposed in a recent planning study initiated by the National Endowment for the Arts, will preserve the last remaining late 19th century Richardsonian Capital landmark. Located between the White House and the Capitol, its preservation is key to the revitilization of Pennsylvania Avenue. The Old Post Office will become a mixed-use building housing Federal and District agencies, shops, restaurants and cultural events.

Architect W. J. Edbrook's 1892 drawing of the Old Post Office (above), a proposed skylighted courtyard (left, above), and floor plans showing typical existing circulation (1) and proposed circulation (2).

Panel Discussion:
Federal Architecture:
A Framework for Debate

Bill N. Lacy, Moderator, Lois Craig,
George Dudley, Walter Meisen,
Jaquelin Robertson, Harry Weese

The Framework for Debate *is an
interim report on a study project on
Federal architecture for the National
Endowment for the Arts. The study
participants' goal was to review and
expand the* 1962 Guiding Principles
for Federal Architecture. *In the panel
discussion, a number of questions
are raised about the study's conclu-
sions and suggestions are made that
will eventually lead to a new set of
guiding principles for Federal archi-
tecture and recommendations for
their implementation. A summary of
the Interim Recommendations from
the* Framework *precedes the panel
discussion.*

People and Quality:
Government administrators, profes-
sional societies, and educators should
address the special training needs and
incentives for attracting and keeping
talented design professionals in pub-
lic service. Consideration should be
given to placing design professionals
at policy levels in design and construc-
tion agencies.

In selection of architects and engineers
for major public building contracts,
the ranking, selection process and
rationale for the final selection should
be documented and made a matter of
public record.

Selection of both consultants and
panelists should be based solely on
professional qualifications with no
undue attention to seniority or political
influence. In this way newer and
smaller as well as minority firms would
be encouraged to apply for public
work.

Design competitions, properly fi-
nanced, should be used to encourage
public design concern and demon-
strate government receptivity to new
ideas and people.

Purposes and Quality:
Federal buildings used by the general
public in urban locations should en-
hance as well as protect the environ-
ment by encouraging street vitality
and a lively pedestrian setting in and
around these buildings

Art works and the design and costs
of interiors, furnishings, and land-
scaping should be included in initial
building plans and budgets. These
items should be non-deductible

Client agencies and Congress should
give more attention to the purposes

of government building so the design
profession can respond to well-defined
building goals. The designer of ulti-
mate responsibility should participate
as early as possible in the develop-
ment of the project.

Design Awareness:
Procurement supply schedules for
interiors should be thoroughly studied
and revised. New schedules should
be reviewed regularly by panels of
leading private and public designers.

Post-occupancy evaluation of build-
ings should include an analysis of how
the building meets community and
users needs.

An overall design advisory office
should monitor all Federal building
activities with periodic reports measur-
ing government progress and recom-
mending changes in Federal policies
to raise the level of design achieve-
ment.

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Weese: This study is an ongoing
thing, a framework, and that is what
is exciting about it. A living, going
thing, it stands for constant review and
improvement.

The most impressive thing to me is
how huge the Federal Government is
and what a lot of work the GSA hands
out every year. When you think of
1250 Empire State Buildings, that 2 5
billion feet of floor space, and 400,000
buildings in world-wide possessions,
and each year a billion more in new
buildings alone, it is enough to make
you think this is a very important effort

Lacy: I suppose of the recommenda-
tions of major points made in this 1974
version of the architecture guidelines
the use of old buildings is one of the
newer ideas; using older buildings for
new purposes was something that the
1962 Guiding Principles did not
consider

Weese: There are three things here
that I understand are going to be the
major part of your continuing thrust
One is adaptive use and the second
is multiple use, third is this whole
business of selection There is an
eloquent paragraph which says A
good architect sometimes does
mediocre buildings but a mediocre
architect hardly ever does a good
building

I see competitions in here as a means of selection and as a way of getting many small initiatives, and fewer and fewer large ones. Because, once you put all of your eggs in one basket, chances of having innovations are limited

Meisen: I am tempted to be critical of things like Federal competitions, award programs, and honor programs, because I feel if government buildings are as bad as they are, and in many cases they are, what is the sense of having them compete with each other to see which is the best of the bad?

Shouldn't we really be competing in national competitions? Why establish another in-house group? I would rather compete with the National AIA Honor Awards and if we can't compete and win, then we are really not doing our job. So while I think you have to have in-house competitions to stimulate people, until we start winning national competitions, then we have lost the point

Dudley: The report does not go broadly enough into the potential of Federal architecture, and indeed the responsibility it has to act in a leadership role whenever it goes into a community. A building of any type, at the Federal level, can be leverage for a much broader look at the environment around it: what can be done about it, what can be multiplied, maximized, from its investment with other levels of government, or private effort. For example, adaptive re-use, can be a joint Federal/private type of thing. Whole districts can be recycled, so to speak, with Federal, state and local leverage.

I think rather than creating an Advisory Council on Architecture, the group of agency designees who worked on the Framework for Debate should become permanent, on-going mechanisms for inter-communication between the agencies for the joint study of common problems I hope that this becomes a framework for action and policy and no longer debate

The awards suggestion should be thought through. What is implied in the reference to awards here is that they would be a method for educating the public, educating administrators, broadening their understanding of what is good architecture in the broadest sense

Lacy: We are not anxious to create another awards program just for the fun of creating it. The idea was to create a much broader kind of awards program that would include not only architecture but landscape, industrial design and graphics, and it was another effort to single out what the Federal Government does that is good. Perhaps it could be just a part of the Federal Design Assembly without creating a separate thing. Your suggestion, I take it, would be to put more emphasis, more effort, on to good public awareness programs than on awards?

Craig: I think awards is an unfortunate word. When you are dealing with public awareness it seems to me helpful if you have actual buildings or landscape or interiors that you are talking about. In effect, you would be selecting those as examples of good ways to do things or ways to exemplify some of the ideas in the report, and you can leave the word "awards" out, if you like.

Robertson: I have serious concerns about awards, particularly those given by the AIA. I think they are counterproductive to the production and the public recognition of healthy architecture.

One, they stress photographability and immediate design "goodiness." You can't give an award to a building that has just been completed. There is nothing to award, because buildings aren't just pieces of sculpture. AIA ought not give design awards until a building has been judged by its user over a five or ten year period.

The report talks about a Federal style I think there is a tendency within the modern movement to denigrate symbolic buildings and particularly symbolic buildings that draw symbols from the past An architect, like a writer, cannot invent a new language overnight, he can't invent the wheel each time he invents a new building. It is absolutely essential to get over the obsession of newness and change. He must employ symbols from the past and he must not change rules as he goes

Mixed-use, that is trying to find out what uses will make a healthy street over the next 15 years, and designing buildings to reinforce those uses, is almost 100 percent against the original ideas of 1962 which said, Let's make this a *beaux arts* street and healthy

uses will follow." For reasons that I think all of us are familiar with, we don't believe that any more. And yet the shell of the idea—let's make this a beautiful street—is still there, and we are now trying to solve other kinds of problems with that idea.

Weese: If we are really going to get a handle on the environment, it seems to me that we ought to expand the power of the process which is largely in Federal control. Is revenue sharing a good phrase these days?

Dudley: You can do something about the process, you can improve it. But you can't do anything about the product. Once it is in place you are stuck, so it is the process to which people should address themselves.

Craig: One of the things the Task Force was attempting to do was to make the report, insofar as you can do it with words, part of the process.

Robertson: One of Justice Goldberg's most important points is that government must set example. It is one of the powers it has. The rather murky point I was trying to make is that the process a real estate entrepreneur must follow to remain solvent, given the mood of the economy that now exists, is quite different from what we consider to be an orderly design process, and never the twain shall meet.

Meisen: I disagree with that. If a client process doesn't permit us to do what we think our traditional design mode would like to be, then I don't expect a client to have to change his process. We should change ours. We should find the way to give him good design.

Robertson: Some things will never be organized, and they have to do with the two value systems, both of which may be right and which never can come in phase, as it were. It is precisely the examination of where those value systems are not in phase, not the exhortations that they must be made to be in phase, but a recognition that they may never be, where I would want to focus the attention. It is precisely at the examination of where those head-to-head, perhaps irreversible value judgment conflicts come that most of the problem lies

The Critic's Eye

William Marlin

On the stairway of an obscure house in Buenos Aires, the poet Jorge Luis Borges found, on the third or fourth rise, barely discernible, a small hole, just an inch in diameter. Crouching down on the stairs, he positioned his head for a closer look and moving his eye right up to the aperture, his senses were absorbed in what he described as a brawling and animated scene, a view of everything, absolutely everything in the universe.

He called it the aleph. (" . . . that world where pain and pleasure take on transfinite values and all our arithmetic is dismayed." C. S. Lewis). One wonders how many times people had gone up or down those stairs, perhaps giving this aleph a passing look, perhaps thinking it a knot in the wood, or perhaps nothing at all. And yet there it was—a connection between the few who cared to crouch and look, and everything else imaginable.

Architecture is very much like the aleph and the architecture critic, traipsing up and down stair after stair, is very much like Borges, looking for points of connection, encounter, recognition, orientation, in the everyday environment.

For me, as I traipse and look, there must be an aleph somewhere, but while perhaps expecting too much, I often get the feeling that the essence of architecture is missing in a building, no matter how elegantly functional the material elements of that architecture may be and no matter how impressively symbolic.

There must be an aleph, a point of connection, if our architecture is to serve human needs in the fullest sense. I am well aware that the everyday slogging which goes on in government work may seem far removed from the sense of things, but I suspect that there are alephs, figuratively speaking, to be found on your stairs as well, if only during that everyday slogging you keep watching for them. For if the Argentine poet was right, these small holes in the woodwork should not be looked on as a bother. They were probably always there, offering a sense of worth and wonder to your work, just as your work should be offering a sense of worth and wonder to the everyday lives of Americans.

An architecture critic, by the very nature of the subject, cannot withdraw into a conceptual or operational vacuum any more than you in government can. For architecture, though it may be a visually obscure thing, at times, like the aleph, and at times fortunately so, its very presence and purpose subtly shape people's perception of and use of not only their physical surroundings, but their social, cultural and economic environment as well. In this way, criticism, especially in a society of interwoven forces and trends, must be a careful composite and assessment of such forces and trends as they are expressed by architecture, suggested by it, or indeed, denied by it.

The building at hand is, for the critic, a set of issues at hand, and a cleverly tossed off denunciation of aesthetic bungling is to me clearly down the list of matters to be discussed, when it comes to determining why a building or a city plan, or a landscape design has fallen short.

The critic's preoccupation must be the structure of things. This does not mean a preoccupation with adroitly engineered details. Because however adroit, such details have become the stuff of buildings, big beyond belief, that are bludgeoning the diversity and the vitality of our cities and neighborhoods. Neither does this preoccupation mean being entranced with spatial stunts, because however well modulated or furnished, entrancing spaces are being created, pack-ice pure, which will leave people out in the cold, especially when they are inside.

The sense of architecture as structure must be discussed as the structure of human interaction, the sense of interaction between people, between activities, between times of day, between a building and its streetscape, between the architectural scale and style of the present day dove-tailed with those of yesterday. That is the kind of interaction one sees through the aleph, and the critic's responsibility is to awaken and inform as many people as possible, your constituency as government people and mine as a writer.

Architecture exists to nurture human expression, human expectation, at the same time that it exists to serve practical human need. This is inherently the material and the spiritual function and the social purpose of architecture of a public nature that which we are meeting to discuss today. But how is a critic to explore or to explain this sense of structure? First, the critic must want to and frankly, not many do. This kind of discussion and exploration will not take

place if the critic fails to delve into the structure of decision making, policy, procedure, and guidelines by which things get built. Merely flailing away at the results is not enough.

I am interested in architecture of a public nature, your mission in government, because such architecture has for good and bad, consistently set the benchmark for private efforts across the land. The financial and administrative reach of Federal activity is, need it be said, pervasive, touching practically every curbside and sidewalk in the country. So what you do, and the way you do it, your attitudes as well as your techniques, is of vital concern to anyone hoping to improve the climate of expectation and opinion in which public architecture is done and to which it must respond

I ask you to let me in, then, on the structure of an agency's procedures, to let me in on the ways in which it undertakes planning, programming and design and construction activity. I ask you to let me in on the ways in which it selects and works with architects, engineers and allied disciplines, and to let me in on the details of how policy is actually implemented as related to how policy has been stated. Let me in on these and I will be in on the kind of structures which must be perceived by the critic and measured by him, assessed by him, as a basis for discussing public architecture.

I am not here to suggest that criticism stops when such confidentiality and access are established. Neither am I here as someone who will go back and write glowing articles about all of the magnificent intentions in Washington. I am here to suggest that closer communication between the working critic or urban writer and government is of fundamental logistical importance if better design is to be bought, not only within Federal agencies but also bought, so to speak, by an increasingly alert public. If there are failings in the functional, aesthetic and social aspects of public architecture, these are also failings in the structure and spirit of the decision making process.

The working press, the architecture critics, share a responsibility with you in government—the consistent assessment of your evolving policies and programs in such a way that people may understand and be able to envision the potentiality of such programs as they will affect cities, communities, goods and lives. This might be called designing a climate, for all

I know, a climate of comprehension in which your efforts to improve design and the structure of that effort can be clearly discussed, understood and read about by the average American. By giving our time to each other, by sitting down to discuss the spirit and substance of policy and procedural change, we can improve each other's performance by educating each other and by helping each other get the hopes for and the hangups about design in government out in the open.

So I would urge consideration of a program by which curious, critical journalism in the arts, in architecture and urban design, in city planning and in the related social, behavioral and political sciences be taken more seriously as a tactical concern by those charged with administering the design improvement program and by those heads and deputies of agencies charged with design and construction responsibility. Needless to say, our perspective on issues will continue to differ at times, but that difference should be confided face to face, explained and talked over—not just appear in print. What does appear in print about Federal programs and public design should be based on a willingness on the part of the press to put aside our much-heated harangues about the inevitability of abysmal design in government and take a closer look, with your cooperation in the agencies, at what is being done to uplift the situation, hangups and all.

The architecture critic is your ally even as the architecture critic may be your adversary. Every time you find yourself wincing at the eloquent or abrasive regrets of Ada Louise Huxtable or Wolf Von Eckardt, pound the table if you will, grab the phone, scream expletives, but don't regret the fact of their having regretted something you may have done. Making readers wince is a way of awakening them, just as is a critic's sharing of excitement when in his or her opinion, something of worth has been achieved.

New York's Housing Quality Program

Alexander Cooper

When you ask yourself who designs and builds housing, the answer is not so much who, but what, and I am proposing that zoning designs and builds it. That is a design reality.

The Housing Quality Program is a redefinition of the 1961 zoning ordinance, a comprehensive overhaul based upon unlocking and making more flexible New York's existing residential zoning regulations. It is a working document listing 27 elements of housing quality in four categories: neighborhood impact, security and safety, recreation space, and apartment and building interiors. Proposed by the Urban Design Council of New York City in 1973, it is currently being refined and publicly discussed in preparation for acceptance by the city.

The Housing Quality Program does not just define elements of quality. It proposes means of implementing them, going right to the basic legal control of neighborhood and city building, the municipal zoning law as it applies to all multifamily housing.

Flying over New York you can clearly see the depressing evidence of what the existing ordinance has wrought — a wretched uniformity. Freestanding slabs set back from the surrounding streets and structures flaunt the social and physical character of neighborhoods. This is not because developers, architects and housing officials are mean men. It is because zoning derives from precedents like that of the 1916 ordinance which mandated minimum adequate amounts of light and air to assure health and to stem the tenement tide. The current ordinance has been translated into an economic model which mandates the provision of open space in proportion to building height. In other words, the taller the slab, the more open space required

None of the regulations has anything to do with nearby buildings, individuality of neighborhood or uniqueness of site. Zoning functions in an abstraction with the same rules no matter how dramatically different the areas.

Much recent housing construction has disrupted and disconnected the character and continuity of New York's streets and neighborhoods sealing them into sameness in a physical sense and into boredom in a social sense These buildings intrude on the existing patterns of streets and sidewalks, the beaten paths and byways of our lives The HQP proposes

changes in zoning by which new buildings could instead include that pattern, defining rather than diminishing their surroundings.

Buildings are set far back from the street in response to zoning, but to be sure, in response to little else. Typically in New York, older buildings, however modest and mundane, edge right up to the sidewalk, encouraging definition, recognition and encounter Our newer buildings, in bleak contrast, defy these values and one has the feeling that residents sit in that empty, lifeless open space, eyes to the pavement in order not to be depressed by the detention-like atmosphere.

The role of the street as a thread sewing the neighborhood together is ignored. Without the thread, the neighborhood is ripped apart. The zoning ordinances emphasis upon open space grew out of a reaction to New York's experience with tenement dwellings. As such, it represented the end of a long chain of meritorious laws regulating physical development for social good. Yet, the failures of recent housing demand a new level of sophistication and questioning which deals not only with the open space as abstraction, but with open space as a recreation resource for all New Yorkers.

The 1961 ordinance does not ask for any specific recreation uses to occur in open space nor does the ordinance require all of the open space to be developed, if only for decorative purposes. Growing out of this is the loss of a great potential of many sites. Even when recreational facilities are provided, the absence of standards too often results in useless, inadequate facilities which ignore the needs of the residents. In fact, the only type of open space which the ordinance seems to require is that devoted to automobiles This is in striking contrast to its absence of concern for recreational needs. The zoning ordinance allows up to 50 percent of the required open space on a building site for this pernicious function and too often gratuitous recreational areas turn out to be little used swatches of open space engulfed by cars.

Not only does present zoning create development which visually and socially alienates its surroundings. it creates development which ends up alienating those who live in, or more accurately make do with it The ultimate rebuff appears in the form of chain link fences often bolstered with barbed wire

The 27 elements of quality in the HQP are the result of a lengthy study by the Urban Council. The challenge was to quantify these elements, to rid the effort of abstraction, and to give each a score, so to speak, as a basis for computing the overall merit of a proposed housing design. These scores were devised to add up to a hundred points, 25 in each of the four previously mentioned categories. The objective of each category is stated. The range of options available for achieving the objective is clearly listed. So is the required level of compliance.

For example, in the recreation space category, the HQP assigns a score of three points for providing trees on the site. It does not say how many trees there should be or even where they have to go. The objective is simply that the open space should be shaded and attractive and that the total number of inches of tree diameter be provided. If, for instance, one hundred inches were required, and a total of 50 were supplied, the level of compliance in this particular element of quality would be, of course, 50 percent, or 1.5 points out of a possible three.

A developer and architect would be perfectly welcome to ignore this element, getting a score of zero so long as they score a certain level in the overall recreation space category. This kind of trade-off between the listed options in each of the four categories gives greater design and economic flexibility for it does not lock people into a narrowly focused design response. This is accomplished by proposing a system of flexible optimum values rather than the conventional regulation based upon minimums while individual elements are based upon optimums, there is an overall minimum which a building must score.

Mr. Cooper went on to explain other aspects of the HQP such as the neighborhood impact category.

One of the vital concerns in the neighborhood impact category is the quality of groundfloor activity, that is, the degree to which a new building has contact with the street. New buildings can enliven the street either through architectural treatment on the first few stories or through the kinds of activities occurring there. The HQP encourages first or second story activities which add up to the life of the street. In many cases such activity would not have to have direct access so long as whatever is going on is visible at the street level.

Studies and surveys of the Urban Design Council indicate that existing buildings, after scoring with the 27 quality elements, often reveal this surprising fact: buildings scoring higher are in fact no more expensive than buildings scoring very low. In fact, it was found that most so-called luxury housing scored much less well than subsidized housing, a very telling turn of the tables.

In its potential to raise the standards of housing for New Yorkers, the Housing Quality Program worked into zoning and design procedures would help raise the sights of people who have come to feel out of touch with decisions having to do with the efficiency and enjoyment of the places they live. New Yorkers are beginning to realize that they do have a stake and indeed a rightful say in helping to shape the housing, the streets and the neighborhoods of their city. HQP responds to this realization for within its performance standards and procedural guidelines is the possibility of much more than a decent dependable roof over

one's head — the possibility beyond that of making people and their needs the basis of developmental and design effort.

One of the things that we have been trying to keep a very careful watch on is what some of the surprise benefits or disbenefits from this proposal will be. I think there are five predictable effects of this kind of regulation. Clearly there is an urban design concept embodied in this zoning resolution and it is that streets are important and that buildings do involve themselves with the streets. Second, there is a human concept involved in that the objective for the buildings is compatibility. Third, there is a very fundamental zoning concept that would push beyond single lot lines to involve development within an entire neighborhood. The fourth concept is architectural.

The reaction of the architectural community to this proposal has been a very nervous one, as nobody really likes rating systems very much and something that is supposed to be a mysterious design process has now been catalogued. I think that one of the benefits of HQP would be that it would completely change the process of architect selection in New York City. Right now it is a very mechanical process. There are certain architects who know how to use the existing zoning formulas, but this new procedure would tend to put that architect who could achieve the highest level of quality into a favorable economic position with the people selecting the architect.

A fifth side effect of this zoning is that it would tend to put into the hands of tenants, for the first time, a scorecard, so that the performance of the architect, the developer and the agency would be in the public arena, and would therefore be held accountable.

What zoning reform can mean in terms of housing is summarized in this composite drawing. Both buildings have the same floor area, same number of apartments, but the 17-story tower (left) dwarfs its neighbors, sits in a sea of sterile and dangerous open space, and unfortunately is typical of medium density housing built under present zoning regulations in New York City. The six-story building (right) is in scale with its surroundings, has enclosed parking, varied recreation spaces and many other improvements proposed in the zoning reforms that would produce higher quality housing in the City.
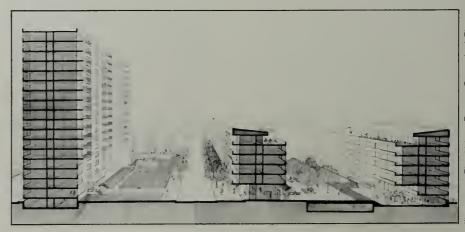

Illustration The Urban Design Council of The City of New York

Responding to Needs: A Discussion of Participatory Workshops

Lawrence Halprin

Mr. Halprin first engaged in some very telling minutes of role-playing. In the guise of community leader of a fictional town called "Clintonia," he showed slides (gathered from cities all over the U.S.) that succinctly characterized most of today's urban areas. Our Mr. J. C. described his city's freeways, parking lots, civic center and housing, never recognizing the horrible consequences of the so-called modern amenities he proudly pointed out. Then dropping his role as Clintonia booster, Mr. Halprin pointed out that most people deserve better than what we had seen, what, in fact, is the dominant form of our urban environments.

The problem has two parts, opportunity and process. Many people end up with what we have just seen because they do not recognize the opportunities that exist in cities, so let us examine some of these and then go on to process.

A waterfront does not have to be treated the way we observed it was in Clintonia It is not so much a matter of good design, it is a matter of attitude. It is a way of saying to yourself, "Well, a river is a great place to be and why not be there?" There has to be a marriage between the natural and the manmade environment. In the long run, I suppose that is what environmental design is about.

In San Antonio, the river, as most of you know, was a culvert at one time and because of the interest of the citizens in San Antonio, it has become a delightful oasis traversing part of downtown. It is no big deal when you get to it In fact, it is quite narrow. It is almost inaccessible. High-rise buildings impinge on it Bridges go across it and yet it graces every little inch along the way in which it goes and it wasn't that difficult to do.

Ten years ago, Ghirardelli Square seemed like not only a nutty, but a difficult thing to do: to take an old chocolate factory along the waterfront, to enhance the waterfront and recycle the buildings and find a different use instead of making a Williamsburg out of it: to take an old building and make it useful in a new way is an opportunity which took not only design courage, but development courage

Although I love architecture, am enthralled by architecture, am passionate about architecture, architecture has very little to do with the quality of

human life in the city. That has to do more with what happens as you move around in the city, how you use the opportunities that the environment allows you.

Streets can become an opportunity if you just use them. One of the most profound kinds of opportunities that I have discovered and that seem important to me are the ones that extend in a kind of choreography throughout a city where not one element is designed or thought of but where linkage systems start happening, where streets are connected to other streets, where pedestrian ways are connected to other pedestrian ways, where plazas are connected to other plazas, and where shops and apartments and office buildings are connected with pedestrian ways.

In the long run, the interaction, the programming, the essential objectives of a development of the environment depends, not on the architect, although he can help, but upon the client and the people who hire him, who supervise and monitor his work, who work with him towards developing that quality. What we need to do is to develop an architectural training for those people in administrative positions in the Federal Government so that as they work with designers they will be able to be those very great clients that we all are looking for in order to accomplish what we need for ourselves as citizens.

We have been looking at this for a long time and we have developed a thing we call "Taking Part Workshops." Taking Part Workshops allow people to inform us about what they would like to have in their communities Workshops give them an opportunity not to be adversaries with us, but to be workers with us in order to achieve what we are looking for Now, taking part is experiential It is not didactic That is to say it is not a way of lecturing at people It is a way of people working together

We start all our workshops with awareness walks, that establish an opportunity for us to interact on the same level with people so that they grasp what the problems are

A score (instructions for movement in the same sense as a musical score) is mailed out in the community and people follow it through on bikes, on foot young and old have an opportunity, based on that score, to really look at their community on an awareness

CLINTONIA ♥ our community

"Clintonia" (map, above), the fictional American town described by Mr. Halprin, incorporates many of the unfortunate characteristics that are dominant in today's cities—"spaghetti" freeways, segregated housing and urban sprawl.

A planning group in a "Taking Part Workshop" is shown below

Photos: Lawrence Halprin & Associates

basis and hear various other people respond as they walk around. They really sense what their community is like. They go to places they have never seen before. They find that the visual sense, the last sense that human beings develop, is the strongest of the senses and tends to wipe out the other senses. Very often, we ask people to close their eyes for periods of time and feel about, sense what is going on, sense sound and smell in an environment to find out what an impact they have on design.

Later, people start drawing pictures and trying to communicate with each other about the impact of their community on its citizens, and they enjoy it very much. People of all ages and all incomes and all persuasions work together, including oldsters, and finally they communicate on many different levels, because there is not only the matter of talking.

Let's take Fort Worth as an example. There we can begin to see some of the outcomes and outgrowths of these workshops.

In a helicopter, workshop participants flew over the city and saw the almost deplorable example of what happens when you devote an entire city to only one form of transportation, the automobile. This is something you can't say to people. Until they experience it themselves, it is very hard to communicate what that means. They made notes about it.

One of the important things they discovered was the river, and they pointed out that as the river went through their community, it was essentially concrete lined. It had no quality. It was an important thread that went through and they wanted to do something about it. So they developed what we call an activity score, which is simply a statement of the various things that should happen along the river and after that workshop, the assignment to us was, "Would you now, taking our ideas, as professionals, develop what you think it could look like and how to go about it." It was their idea.

The river has become a focal point for the cultural life of the whole community and in that sense, the workshop has, through its endeavors at citizen participation and personal participation given direction to the form and the environmental art of the Fort Worth community.

Visual Communications

Visual Communications

☆ **Pieter Brattinga,** designer, educator and author, is senior partner of Form Mediation, International, a management consultant firm for art and design, Amsterdam.

☆ **Tom Gormley,** artist, photographer and designer, is a professor at Cooper Union. He has worked as a free-lance graphic designer and consultant for several firms including Experiments in Art and Technology, Inc.

☆ **Peter Masters** is Art Director for the Office of Economic Opportunity where he has designed logos for the agency's programs, as well as graphic materials including a photo exhibit, "Profiles in Poverty."

☆ **Eli Cantor** is Chairman of the Board of Printing Industries of America, representing 7,800 printing establishments. From 1965-1971, he was director of a leading graphic showcase, Gallery 303 in New York.

☆ **George Hornby** is Creative Projects Editor for Crown Publishers, Inc., New York and serves as advisory Art Director for Crown's jackets and illustrated books.

☆ **Thomas F. McCormick** was appointed Public Printer of the United States in March, 1973. His professional experience includes twenty years with General Electric as Manager, Accounting Operations; Manager, Business Analysis and Budgets, Advertising and Sales Promotion Department; and Financial Analyst, Industrial and Information Group.

☆ **Milton Glaser,** graphic designer, is co-founder and partner of Push Pin Studios, New York. He is also the Design Director and Chairman of the Board of *New York* magazine.

☆ **John Massey** is founder and Director of the Center for Advanced Research in Design and Director of Corporate and Marketing Communication for Container Corporation of America

☆ **Harley Parker** is Research Associate at the Centre for Culture and Technology, Ontario. Prior to his work at the Centre, Mr. Parker was Professor of Communications, Rochester Institute of Technology, Director of Design, Royal Ontario Museum, and Associate Professor, Fordham University

☆ **Jerome H. Perlmutter** is Coordinator of Federal Graphics, National Endowment for the Arts. As part of the Federal Design Improvement Program, he is directing an effort to strengthen visual communications throughout the Federal Government.

☆ **David Sutton,** graphic designer, is Chief, Design Division, Office of Communication, Department of Agriculture Prior to entering Federal service, he was Vice President of George Nelson & Company, designers, architects and planners.

☆ **Carl Purcell** is Visual Media Officer, Agency for International Development, Department of State.

☆ **Thomas F. Williams** is Director, Technical Information Staff, Office of Solid Waste Management Programs, Environmental Protection Agency

☆ **Lorna Shanks,** Special Assistant to the Federal Graphics Coordinator of the National Endowment for the Arts, is working with Federal agencies to upgrade graphics and visual communications

☆ **Dietmar R. Winkler,** graphic designer, is Director of the Graduate Program of Visual Design, Southeastern Massachusetts University

Patchwork Productions: Ingrid Crepeau
(Peter Principle), puppet designer;
Sarah Toth Yochum (Millie Modern), author;
Julian Yochum (Leroy Letterman),
author. Patchwork Productions is a recently-formed company whose members previously worked for five years with Allan Stevens and Company at the Smithsonian Resident Puppet Theater.

In several brief, witty vignettes Patchwork Productions pinpointed many of the critical issues that arise between client, designer and editor in the process of producing printed communications.

Examples of historical Federal graphic design were illustrated in Intermedia Systems Corporation's presentation. This is Federal Design.

The New Federal Graphics
Case Study: Department of Labor

John Massey

The Center for Advanced Research in Design, as consultant to the Department of Labor, was asked to evaluate the graphic aspects of the Department's communications program, and to recommend procedures by which graphics could facilitate the Department's overall communications objectives.

Our first task was to prepare a written program of procedure, which included a statement of objectives, a schedule of tasks to be performed, time and cost schedules. The program of procedure was organized in five chronological steps: 1) briefings; 2) data collection; 3) analysis; 4) design function (the development of graphic solutions); and 5) validation (application to specific projects).

The reality of today's Department of Labor centers around the function of enforcing statutes designed to advance the public interest, by promoting the welfare of U.S. wage earners, improving their working conditions and advancing their opportunities for profitable employment. In order to fulfill its charge, the Department is organized into a series of offices that administer specific programs.

The administrative offices are: 1) Manpower Administration; 2) Labor-Management Services Administration; 3) Employment Standards Administration; 4) Occupational Safety and Health Administration; and 5) Bureau of Labor Statistics.

Problem areas in connection with the development of a proposed graphics system were as follows: 1) Need to upgrade outdated, old, impersonal and unresponsive Department images; 2) Inadequate reinforcement or projection of Department image on bureau or program level; 3) Poor or inadequate response/liaison with the Government Printing Office; 4) Lack of effective tools and criteria to which agency heads can refer in connection with communication planning and implementation; 5) Inadequate means for implementing uniform and effective communication policy; 6) Lack of sufficient image continuity existing in and between the Department and its constituent administrative offices and bureaus; 7) Need to reorganize and strengthen the administrative, professional and technical services provided by the Department's graphics services staff.

The reasons for attacking these problem areas at this time were as follows: 1) To humanize the image projected by the Department in all of its activities; 2) To increase the level of design sensitivity and awareness within the Department; 3) To increase effectiveness of the Department's communication efforts; 4) To reflect or expose the service/idea oriented attributes of the Department; 5) To promote and support more direct communication with Department publics; 6) To make more effective, useful, and available the skills and services of the Department's graphics service staff; 7) To increase public insight into, and mastery, awareness and understanding of the Department, its administrative offices, bureaus and programs.

In the area of design goals and in addition to organizing the proposed graphics system to resolve the problems, consideration was also given to providing the Department with: 1) Uniformity of identification; 2) A standard of quality; 3) A more systematic and economic template for publication design; 4) A closer relationship between graphic design (as a means) and program development (as an end) so that the proposed graphics system will become an effective tool in assisting the Department to achieve program objectives.
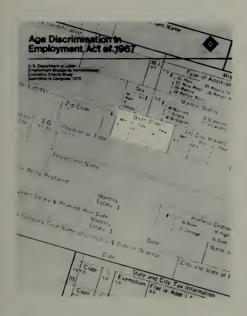
A viable design solution must clearly support this information dissemination program, and the content of each printed piece must be immediately legible and understandable.

Each piece must be recognizable as having emanated from the U.S. Department of Labor, and the inherent character of the design itself must communicate the content of the piece. Obviously, the most important aspect of any printed piece is its content. The new format for the Department of Labor places primary emphasis on the title/content of each publication.
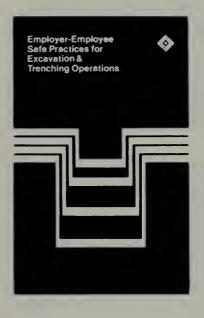
A Department of Labor Communication Design element, or logo, was developed to appear on all Department communications in combination with the title. This design element does not replace the official Department seal. It will be used in a manner similar to the flag of the United States which "stands for" the United States of America but does not, in any way, supersede or replace the official seal of the country. The Department of Labor's current official seal is very similar in design to many other
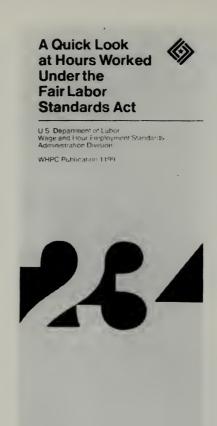
Minimum Wage and Maximum Hours
Standards Under the Fair
Labor Standards Act

mi max
ni i
mum **mum**
wage**hours**

15 Questions
Know the Answers
Help Prevent Cave-Ins

General Industry Guide for applying
Safety and Health Standards

Age Discrimination in
Employment Act of 1967

U.S. Department of Labor
Employment Standards Administration
Economic Effects Study
Submitted to Congress 1973

Careers in Safety
and Health:
The Occupational Nurse

U.S. Department of Labor
Occupational Safety
and Health Administration

OSHA 2053

Employer-Employee
Safe Practices for
Excavation &
Trenching Operations

It's Easy to Hire
Teen Agers

Labor Offices
in the United States
and Canada

U.S. Department of Labor
Labor-Management Services Administration

Examples of recent publications of the
Department of Labor, designed with the
consultation of The Center for Advanced
Research in Design. Emphasis is placed on
clear identification of content, consistent
format and identification of the Department
through the use of a recognizable design
element, or logo.

Workmen's Compensation for Persons in Maritime Occupations

A Quick Look at Hours Worked Under the Fair Labor Standards Act

U S Department of Labor
Wage and Hour Employment Standards
Administration Division

WHPC Publication 1199

How the Fair Labor Standards Act Operates in Our Town

Hire Experience: Hire the Veteran

U S Department of Labor

government seals, and when reproduced small, or viewed from a distance, it is not easily recognized. With the addition of the new design element in the program, the Department of Labor's communications will be instantly and uniformly recognized.

At this point, we are working closely with the Government Printing Office to establish standards of sizes, typography, grid systems, paper specifications, and colors. Tremendous economies can be realized through the adoption of these standards and yet they impose no limitations on the creativity of the Department's designers, editors and information officers. In fact, such standards should allow the staff more time to concentrate on the creative aspects of their publications because the mechanics are predetermined.

After the concept has been validated by applying it to select upcoming projects the final phase will be implementation. This phase will be the development of a standards manual for the Department which will be the guideline for all future printed material.

Photos: The Center for Advanced Research in Design

A second family of recent Department of Labor publications. Through the adoption of standard formats, grids, papers, colors and typography, the Department will create a flexible system that allows for creativity within an economically sound framework.

The New Federal Graphics Case Study: Department of Agriculture

David Sutton

The Department of Agriculture is a collection of agencies, sometimes unified and sometimes not unified in their visual approaches to communication. There are over 20 agencies in the Department, and many audiences, urban as well as rural. What sometimes may satisfy the dairy man doesn't satisfy the poultry man, and so it goes. In relating to a number of different kinds of American audiences, what do you do and how do you begin in a very complex and very large agency?

In the Design Division of the Department of Agriculture there is a thing called a working capital fund. Clients come in and pay us for our time. So we operate within government as a private design office in terms of financial structure. It is about a million dollar a year operation.

The Department has a large publication house, with over 3,000 titles on the market, some 54 million copies printed annually. Today there are 13 exhibits spread out across the United States that come out of the Design Division. There are congresses, agricultural symposia, and many other things that have to do with agriculture and good nutrition or whatever the program of the Department may be at the time.

Mr. Sutton described the processes used in the evaluation of existing graphic designs used by the Department of Agriculture and showed examples of specific projects for which new designs are being developed.

Like everyone else in government, we responded to the energy crisis. We cleverly came up with a split E, a fractured E for energy. After we went through the whole program we discovered that everybody else had come up with the same idea. But we went through a series of projects and came up with several publications and some stickers that some of the agencies sent out to encourage farmers to keep their tractors tuned up, to save gas and energy.

The problem is often replacement and implementation. For example, we have a very complex book about kitchen equipment for schools. If you print it on both sides of the page, you have a terrible replacement factor when the art information on one side becomes obsolete and the information is still good. So we suggested that the reverse side be printed as a notebook so that users could make notes of these apparatus items as they learn them and use them.
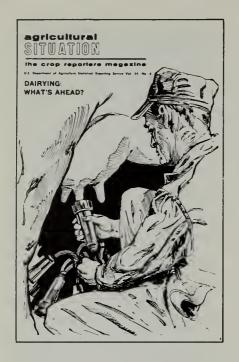
Your replacement factor is much simpler if you print on one side. Same thing in a management fact book we recently did for the Department. There was a problem in organization, updating and replacement, as much as design.
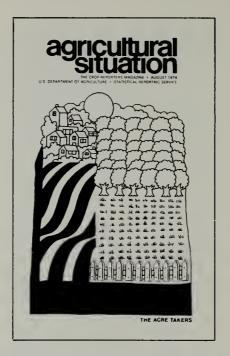
We have been responding to problems and slowly upgrading the Department's visual communications. The designers within house have certainly caught on and been responsive to the exhibits and graphics areas.

To avoid reinventing the wheel for each job, we have approached some studies of what we call the visual measurement system for the Department. We studied some 200 or 300 publications from the Department of Agriculture, from other government agencies, from the private sector, from the agricommunity, as it is called. In other words, what is our competition? What is the farmer getting from sources other than the Department of Agriculture? We have even done a study of junk mail. I think there is something to learn there.

We have gradually identified a few things: inconsistencies in titles, inconsistencies in size and inconsistencies in locations of the agency name and the agency symbol. As you know, by the way, the Department of Agriculture has some of the most successful symbols in the United States. Smokey the Bear and some others. You don't destroy them because they are extremely successful. We are experimenting with several formats. We have actually designed and tested a couple of dozen.

We are constantly training people, getting new and different kinds of personnel. We have an environmental designer doing exhibits; an industrial designer doing graphics. We find that we have some very good mixtures of talents. We are trying to get some regional influence over the vast number of publications out in the field We are constantly trying to keep up with the latest techniques in computer graphics and typesetting toward general publication improvement.
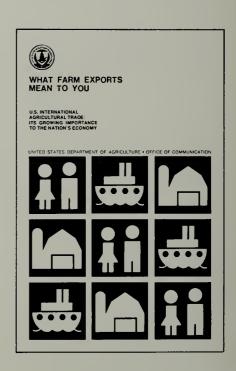
The process of devising workable graphic systems for the various agencies of the Department of Agriculture is demonstrated in the before and after versions of Agriculture's Statistical Reporting Service.

Agriculture's split E, a response to the need for energy conservation, is used in many ways in Department publications and stickers.

A series of new pamphlets for the Department's Office of Communication, on topics relating to agricultural exports, again illustrate the benefits of a recognizable system.

Following Mr. Sutton's presentation, Mr. Perlmutter took questions from the audience for Mr. Sutton and Mr. Massey.

Question: I noticed Mr. Massey and Mr. Sutton, many of the pieces you designed use two or more colors. I wonder if either of you had any difficulty in convincing your clients of the cost effectiveness of designing or printing in more than one color, for communication to the public.

Sutton: I will respond to that briefly by saying this is one reason why I don't think that we will ever have one, unified design format for the entire Department of Agriculture. To use more than one color, requires a long justification process. The determination is frequently made before we get the publication. Sometimes agencies come to us and ask us to use our influence to help them get color. For example, in the food and nutrition service it is important to show bright colors. But because of cost we have to be prepared to design all our publications for one color.

Massey: The way we have looked at the whole color thing is to begin with the premise that the most important element of a particular piece is content, making printed matter understandable to the person receiving it.

You begin the process by trying to determine if you can do it in black and white. If you can do a very strong design in black and white, that's all you need. If you determine that you need a color for vitality, or any other reason, then you begin to use a color. It depends on the audience. In many cases it's not that much more expensive to do two colors than it is one.

Perlmutter: Is there any difference between working in the private sector and working with the government?

Massey: I entered into this whole thing with a certain amount of trepidation, but I really found that what has happened is no different within the Department of Labor than it is in the private sector.

It really gets down to working with people and trying to develop rational solutions to problems. Approaching them in a very orderly, unemotional way, and forming some kind of a base for the objectives of the whole program. Then you get to the fun part, which is trying to make those objectives realizable, in some sort of a way, involving

imagery and spirit and that kind of thing. I really can't find any difference.

Sutton: I have found very little difference. I have found that if you sit down and take a moment to explain to a client your point of view, no one gets up and storms out of the room.

I think I have had better success in government or as good as outside. I believe very strongly that the client has a good point of view, and the client knows something you don't know. He is the one explaining his problem to you. I believe in dialogue with the client, and I use this in the private sector and in the public sector.

Question: Mr. Massey designed a total system for the entire Labor Department. Mr. Sutton's approach is to allow each department its own system. What is the rationale for each approach?

Massey: One of the objectives we arrived at in our initial briefing analysis for the Department of Labor was the need for unification in all of the messages emanating from the Department of Labor. At one point in our development, we were emphasizing one of the five administrative offices, and sublimating the Department of Labor. Our final solution, of course, was to emphasize the content of each publication. The most important thing is what the publication says and how it says it to the audience. So we put primary emphasis on that. Below that, we have the United States Department of Labor, and then Manpower, or whatever it might be. So everything is unified. The recipient, by and large, is more interested in the information he gets than in where it comes from.

We wanted to establish a format that would be applicable to maybe 85 or 90 percent of the Department's printed material, leaving about ten or fifteen percent open to any kind of format.

Sutton: I can't answer the question at this time of whether there will be an overall USDA image. We are simply trying to bring together some of the most serious problems first.

For instance, in one agency we have counted 37 different publication sizes We feel we can get into four vertical formats and one horizontal format. We don't know yet, about the overall USDA image.

Question: Why must each agency and department of government have its very own symbol and letterhead? Why can't we all have the same?

Massey: That's a good question I have asked myself. I don't have the answer, but it is something, I am sure, that we all think about.

I am really against stereotype solutions, but I am for order and I am for creativity within order. If you follow that point of view to its ultimate conclusion, perhaps there should be a format or a design or concept for all government publications, printed material, and so forth. But I am certainly not in the position to offer any final opinion on that question.

Perlmutter: There are ten other agencies moving ahead in a similar vein to Labor and Agriculture: the Civil Service Commission, Department of Commerce, the Environmental Protection Agency, the Federal Energy Administration, Social Security, Comptroller of the Currency, NASA, National Institutes of Health, and the National Zoo.

We hope that all agencies of government will respond to the graphics programs as administrators recognize what design can accomplish.

Panel Discussion:
Who Says it's Good Design?

Tom Gormley, Moderator, Peter Masters,
George Hornby, Milton Glaser,
Pieter Brattinga

Two topics suggested by Mr. Gormley
provided the general subject areas for
the panel discussion. 1) Who has the
responsibility for what design is and,
2) What is the design process? The
panel addressed itself to the following
issues implied in those topics: 1) What
is good design, and who says it's good
design?; 2) What is the balance be-
tween function and beauty?; 3) Sys-
tem/Coherence vs. individual expres-
sion; 4) The role of receiver/client in
determining how information is com-
municated; 5) The relationship of tra-
ditional forms and analytic approach
in communication and the impulse
for innovation in design; and 6) What
is the intention of the institution/client?

1) What is good design, and who says
it's good design?

Masters: The most succinct answer to
"Who says it's good design?" is "I."
The necessity for being more selective
than that should lead to a process of
education in how to be analytical, how
to be critical. The designer's role then
is partly to educate the client; and the
client must listen to the designer. De-
signers must be allowed to defend
what they are trying to do. Good de-
sign is determined by an educated
and "analyzed" judgment.

There are standards, absolutes, for
determining what good design is. They
are arrived at by study and criticism.
One must not say "I don't like that. I
don't know why." Rather, the state-
ments "I like it because," or "I don't
like it because," are necessary to a
worthwhile determination.

Glaser: An objective of good design is
to organize material in a cohesive and
understandable way. If a system is
stylistically understood, it is called
good design. However, inherent in
this system of clarity and order which
promotes effective communications
is the capacity at that point of effective-
ness to create boredom and thus lose
its efficiency because of its good
design.

The question of "Who says it's good
design" should be resolved by accept-
ing the designer as a professional.
Professional means respect for judg-
ment. An explanation for the lack of
respect for the designer's judgment
lies in the nature of perception. Every-
body feels that his/her judgment has
validity, if not equal to, in some way
comparable to the professional to
whom one goes. The relationship of
designer/client involves a suspicion

that the designer's motivation is op-
posed to the essential motivation of
the client. The suspicion rests in the
belief that the designer's allegiance
to art will, in fact, submerge the
objective of the client.

This suspicion can be partially removed
by a process of education. A designer,
in fact, can be as professional in his
orientation and responsibility as any
other professional, and, given the right
circumstances, can be entrusted to the
same degree that one might entrust a
brain surgeon.

2) What is the balance between func-
tion and beauty?

Masters: Things should be beautiful
and functional; and, generally, func-
tional things are beautiful.

Glaser: The initial training of a designer,
as artist, leads him to look for some-
thing other than the functional aspect
of design. The designer has a notion
of beauty that he wishes to communi-
cate beyond the known processes of
communicating information. But the
function of design in communicating
information clearly conflicts with this
notion, and the designer thus attempts
to rid himself of it.

Hornby: The Government Printing
Office and the Library of Congress
should be initiators in improving the
graphic arts. Both agencies have a
technical excellence and well-meaning
quality, but have neglected beauty.

Government "don'ts" such as "not
necessarily using color," do not directly
conflict with achieving good design. A
job must be considered in functional
terms—how it gets across the mes-
sage. If the use of color enhances
communication, it should be used.
The tools of design, like color, must
be used to make the job accomplish
its purpose; tools should not be used
for their own sake.

3) System/Coherence vs. individual
expression.

Glaser: Inherent in the nature of com-
municating information with clarity,
and in a cohesive manner, is the need
for an organized design system. The
procedures involved in establishing
that system neutralize individual con-
tributions and inhibit the possibility for
the new. As a professional, you really
go to solutions that are risk-free, and
the greater your success level the
more professional you are considered

But by eliminating the new, the designer is limiting the possibilities for a change in vision, which is one of the life-enhancing activities. The solution lies in a useful synthesis of the two, not the domination of one by the other.

Masters: From the government point of view, the question might be, how much should individual expression be curbed? If you standardize, you obviously curb individual expression. Should we go uniform to eliminate all this junk, or should we take the risk of not standardizing anything?

4) The role of receiver/client in determining how information is communicated.

Brattinga: As designers, you are communicating from one group to another, and the "receiver" group must not be forgotten. The people who have to use the information should find it easy and not time-consuming to read. The increased volume of communication compels the designer to consider the available time of the receiver.

Glaser: When you get into design activity as such, your client, government or otherwise, is always concerned about communicating information without interference, without personality, without any of the resonances that can confuse the nature of the message.

To deal effectively with communication, it is necessary to understand what people know. That implies an understanding of the history of communication—its forms and conditions. The designer is dealing with a vernacular language and form of address. Most of the time he is dealing with the known.

To know what people know is a question of observing how people are addressed in terms of the popular media, TV, radio, direct mail, paperback books. The forms of popular media are known and understood; and these forms then provide a context for operating as a designer. Once the effectiveness of these forms is understood, it is possible to contribute a new insight in the design process.

5) Analytic approach and traditional forms in communication, and the impulse for innovation in design.

Hornby: It would be desirable to have a group of designers who look to tradition, who accept a certain restraint

and self-discipline without calling it regimentation. Most of what is presented as innovation is in fact "old hat."

Masters: Analysis of a problem should not be carried to extremes. An approach to a problem which is entirely intellectual reduces the chances for innovation, which relies on an element of risk. "Safe" solutions usually lead to boredom.

Glaser: In terms of material produced by industry and government, the issue of innovation is not pertinent at the present time. The immediate need is to bring material to an acceptable level of coherence and unity. In general terms of design activity, innovation is not appropriate. Innovation means a lot of understanding, by definition. The new is always misunderstood.
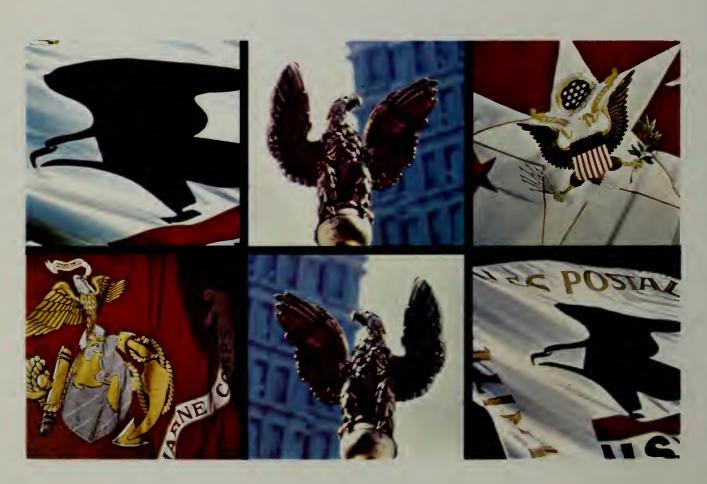
The real function of design activity is to communicate a specific body of information, and that must be done through a vehicle of communication already understood. In communicating through the known, you try to reflect a spirit that exists—move toward the contemporary, and by doing so you are more able to communicate information. The problem is knowing what the communication tradition is; using what is understood through some innovative means, within the restrictions of the known.
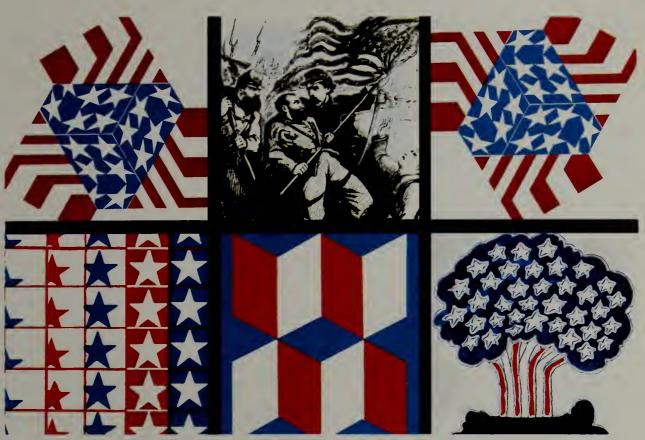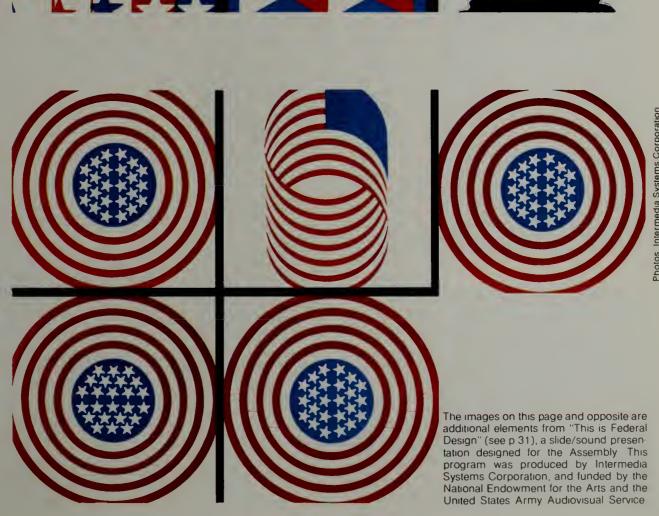
6) What is the intention of the institution/client?

Masters: There have been questions which said, "Why don't we have one simple format for government?" "Do we need different agencies, jealously guarding their own images, which, very frequently, aren't worth preserving?"

Glaser: There is no reason why material produced by the Federal Government should look like the material produced by a trucking company, unless the intention of both institutions is almost identical. The designer looks for a way to express the unique personality of the institution he represents. This becomes, however, a difficult thing to do if the institution itself has no coherent idea of its personality.

Photos Intermedia Systems Corporation

Panel Discussion:
Does It Have To Be Printed?

Lorna Shanks, Moderator, Eli Cantor,
Thomas McCormick, Harley Parker,
Thomas Williams

The panel of four speakers addressed itself to both the content and form of visual communications. Eli Cantor and Thomas McCormick spoke primarily of form in the printed medium; Harley Parker presented the concept of alternative forms to printed communication; and Thomas Williams emphasized content of the information to be communicated.

Cantor: Design quality is an important priority. Determining what that quality is rests primarily in the purpose of the printed communication. That purpose is two-fold: to have the message read, and to leave a desirable impression of how that message is communicated, that is, the printed message must be regarded as an extension of the communicator. The message projects the communicator's image in this case, the design must stimulate a sense of pride in government.

Winning attention for the printed message demands a variety of designs; but variety must not be overdone. In terms of design of government publications, appropriateness, uniformity and cohesion should be considered.

Solutions must be found in terms of the nature of the work. That is, different design imperatives for different kinds of work. The design imperatives for an IRS form and a good textbook are different. It's misleading to indicate there is one solution basic for all, even if you do have the parameters of the basic style, which I believe are necessary.

A consideration of typefaces used in design exemplifies how quality is determined in terms of communication. Quoting John Shushold, "The aim of typography must not be self-expression." Typography should be a servant. Typefaces should be selected in terms of legibility, rather than "good design." Choice of layout and use of spacing should also be determined by legibility. Typography or any design elements must not intervene to the point of adding "static" to the message.

McCormick: The Joint Committee on Printing, consisting of two Congressional and two Senate representatives formulates regulations for government printing. The regulations are subject to change and revision annually, and the staff of the JCP holds meetings where there is an opportunity for designers' input.

The Government Printing Office has no control over what is printed, how it is designed, or whether it should be printed. Those areas are within the control of the agency producing the publication. The GPO and private printers (who do 60 percent of government work) should, however, contribute more to making government publications usable. This can be accomplished by ensuring more contact between printer and designer and editor, within each agency.

The GPO as a service organization has added staff to the typographic and design division, in an effort to give increased support and advice to the agency-customer. The GPO now offers a semi-annual editors' course, and will inaugurate a design seminar for Federal artists.

Printing is a minor part of communication. Design and content are the major determinants of good communication. Design considerations must be balanced against economic factors—i.e. standardizing results in significant savings. Another consideration is the current paper shortage. If paper supply does not match increased demand, alternatives must be sought. This leads to a concept of tailoring the publication to its use and audience. Does it have to be printed on paper at all? Should the information be in the form of microfilm, stored in a data bank for recall with single copy printings on demand, instead of bulk quantities printed initially?

In other words, communication should not be considered only in terms of the traditional printed medium. Electronic and micrographic means of communications should be recognized as coexisting and competing media.

Parker: The function of designers in our world is, first of all, to be intensely aware of the audience to which they are communicating, because they make the communication.

The impact of electronic media has resulted in the decline of quality in writing, and quality of ability to read. This suggests that phonetic literacy will be dead within the next 20 years. A detrimental aspect of phonetic literacy is that it leads to a deprivation of sensory perceptions. For the majority of communications, other media are more suitable. The only field in which a highly developed phonetic alphabet is needed is science, where specialization within communication structure is important.

In terms of relating communication medium to audience, it is apparent that only a small percentage depend upon the techniques of the phonetic alphabet. For the majority, idiogramic writing, or media which address the ear, are more appropriate.

The ear is an appropriate sensory receptor for today's communications. It allows for total absolute involvement, as opposed to the dispassionate survey which is the result of phonetic literacy. Simultaneity of communications is possible with the ear. The imperative is to create literacy in all methods of communication.

Williams: The balanced structure of the government as created by the Constitution was devised to keep the citizen in control of his destiny. Control is maintained through communication. With the current level of communications media, it is ironic that most citizens feel powerless to influence events. Today's communication is characterized by distortion and static. Remedies for improved communications lie not in technology of communication, but in content.

The environmental movement represented the first challenge to the random use of technology, and it led to an awareness of subject matter which previously had been the concern of only a few experts. A result of this awareness was the realization that some scientific data needed to make proper choices was either nonexistent, or incomplete. The creation of agencies within government whose attention was directed to a misuse of technology has made evident the fact that the problems of protecting the citizen in the technological jungle of our time permeates the entire fabric of society.

Questions of technology assessment bear on domestic and foreign policy considerations of the highest order, hence, on the activities of all Federal agencies. Technology management is subject to human error. The realization that interpretation of scientific and social data can be influenced by unknown, unconscious cultural and personal factors has led to an increased citizen participation in governmental and private institution decision-making.

The public's desire for participation, and for exerting an influence to make institutions more responsive to public will, provides a challenge to agencies whose responsibility it is to gather,

develop, and disseminate information for the use of Congress, industry and the people. The agencies are always required to gather information about the problems addressed by legislation, and to make that information available to the Congress and the public.

The directive for accomplishing this communication (in view of the monumental volume of information) is twofold: 1) communications from government agencies must be based on valid scientific information; 2) agencies have an obligation to communicate the essence of complex issues in such a way that what is communicated can be understood by the voting public, yet cannot be successfully challenged by expert opinion at any point on the political spectrum.

The communications challenge to Federal agencies is greater than that facing any other institutions. It cannot or should not employ the same techniques used in commercial advertising. Federal agencies must process a staggering amount of data; and the information should be in such a form as to invite the citizen's examination of it.

Making use of various communications media enables as broad a spectrum of the public as possible to think, act and vote with the fullest possible awareness of issues. Achievement of these purposes rests in reliable continuity of information gathered and disseminated, and this in turn implies that the information is developed and disseminated by professionally qualified people.

The availability to government agencies of communications through private, commercial media such as TV should be re-examined in terms of opportunity as well as restraints. If government agency messages are accurate, honest and comprehensive, there should be a correspondingly greater opportunity for them to reach the public.

Lessening the gaps and static in communication among people and their institutions depends upon the integrity of the information developed by government agencies and its availability to the people.

The bugler, flagman and drummer (right) demonstrate several means of communication that *do not* have to be printed

Influencing the Design Future

Dietmar Winkler

If you move into a house that is a shambles, wouldn't you first clean it up before you decorate it? This is really the crux of the problem. Therefore, I can't talk about the future right now, because we must have a strong foundation first before we can deal with sophisticated aesthetic questions. First we need basic quality, then interpretation. Because of the enormous quantity of government communications that must be interpreted for the public, we need to find out which systems work well.

People will be short-changed if we limit ourselves to one or two answers. Whatever is appropriate should be used. Young designers have to use available tools, old and new, to express the qualities of this century. My feeling is there is room for all kinds of typefaces and all kinds of systems. Nature is built on systems, we have systems wherever we look, so the application of systems to communications is simply an extension of nature.

What is structure? It is merely a grid system in which things work, in which time becomes a pacer, or the grid becomes a pacer for time, where you help the reader to go through, let's say, a book, or you help a person go through an exhibit, and you help, through a system, readability. Because you can let important and difficult material be expanded over a longer period of time, while simple material can be read very quickly, a system is a helpful thing.

We face a number of problems that are new to this generation. All of the problems of ecology, the waste of paper, uses of natural resources of all kinds have to be considered. But, as a designer my problem is not words. I can't just talk. My problem is deeds. I have to act. I have to show that I am doing good design. Each conference like this is valuable only if, after one year when we come together again our work has improved 100 percent.

What about the limitations of Federal graphics? Every designer works with limitations. There are no more freedoms in the private sector than in government. Many jobs have to be done within required specifications, which is correct because without specifications, what do we do? Would you establish your own system of specifications? Probably. So what is the difference. It's just as easy to work with specifications handed out by somebody else. Every person with a

sense of play, a sense of games, likes restrictions. You can't play with toys or games without having rules. You can't play hide and seek without having rules. So my feeling is rules are important, especially when you are starting out with something new when you start to establish order in what is now in chaos.

I would like to see people use restrictions to their advantage. Typewriter type, when it is used beautifully, is fantastic. It outdoes anything else one might choose. Interest in the gadget has to diminish. What you do with the appropriate tools, within the appropriate specifications is what matters.

Students want to know where we are going? First we have to know where we come from. But we would like to see design at the moment really reflect the last part of this century, the last quarter of the century, rather than previous times, previous ideas and previous philosophies. We would also like to see that new philosophies can develop so that no structure that has been designed right now becomes so domineering that another idea cannot form and flourish.

We also would like to see that the receiver of the information is not obscured. He is the person who has to use the ideas, the philosophies. The government really has the obligation to make information available to everybody, no matter from what small group, what minority, whatever; that information comes to him easily so that he can understand it. We are people who have to really do things so that the whole process of the link between government and citizens has to be shortened, has to be eased, has to be made more available.

Design needs constant help and reassurance. You can't expect the system to bloom by itself. It needs constant watering and fertilizing, and the systems that are proposed need constant rejuvenation. They are part of an organism. Each organism, if it is alive, grows and certain things die out. Certain new things come in. There must be an allowance for all kinds of changes, after the house has been cleaned up.

Interior Design/Industrial Design

☆ **Jane Clark** is a Research Assistant at the National Endowment for the Arts. She is responsible for the research of the Endowment's design newsletter, *FEDERAL DESIGN MATTERS,* and for portions of the Second Federal Design Assembly

☆ **Dennis Green** is Director, Interior Architecture and Design Programming with James Sudler Associates, Denver, Colorado.

☆ **Richard W. Cramer,** architect, is Chief, Special Projects Section, Military Construction Directorate, Office of the Chief of Engineers, Department of the Army
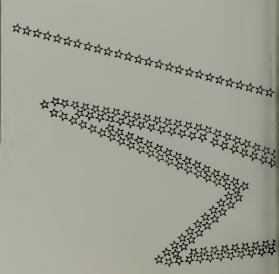

☆ **Craig Hodgetts,** architect and designer, is Visiting Professor, School of Architecture, University of California at Los Angeles, and a partner in the design firm, Works, Inc., New York and Los Angeles.

☆ **Arnold Friedmann** is Professor and Coordinator, Design Area, Art Department, University of Massachusetts. He is also a consultant for industry and for several other universities in curriculum development.

☆ **William L. Pulgram,** President of Associated Space Design, Inc., Atlanta, is a recipient of a first prize for architectural design from L'Ecole des Beaux Arts, France.

☆ **Arthur J. Pulos,** industrial designer, is Professor and Chairman of the Department of Design, Syracuse University He is also President of Pulos Design Associates, Inc., Syracuse

☆ **Arthur I. Rubin** is Chief, Sensory Environment Section, Building Environment Division, National Bureau of Standards. He is conducting research at the Bureau on measurement and evaluation of human responses to the man-made environment

☆ **Sir Paul Reilly** has been Director of the Council of Industrial Design since 1960. The Council, created and funded by the British Government since 1944, implements programs and policies to promote improved product design within British industries.

☆ **Irving Schwartz** is President of IDS, Inc , Champaign, Illinois An architect and interior designer, he has received awards from numerous design publications including two 1974 *Progressive Architecture* awards.

☆ **Larry F. Roush** is Commissioner of Public Buildings Service and Deputy Administrator for Special Projects, General Services Administration.

☆ **C. Kent Slepicka** is Director, Special Programs Division, Public Buildings Service General Services Administration His responsibilities include development of the Presidential Management by Objective guidelines for design policy in Federal agencies.

Design Awareness

William L. Pulgram

What are the administrator's concerns? Usually they have to do with people: their relationships to each other and to their supervisor; the type of work they do; their personal problems, such as anxieties, tensions, personal satisfaction, opportunities, salaries, and so forth. Way down on the list of major concerns, the administrator mentions the physical characteristics of the work space.

We want to illustrate that there indeed is a critical relationship in the interaction of people and physical space. We want to make you, the administrators, aware of the benefits derived from a concern for improving the physical environment; to convince you, if you are not yet convinced, that developing a responsive environment is not just one of those unnecessary added expenses which does not pay off; on the contrary, it is an inexpensive way, we think, to improve the total effectiveness of an organization.

In pointing out the benefits, we hope to show that appropriate physical environment can indeed contribute to the solutions of the most pressing problems and concerns of the administrator – which are certainly people concerns, people problems.

The agencies of the Federal Government face the complexity of a bureaucracy which begs for simplification and standardization, very often resulting in a stagnant sameness, lacking the variety and diversity essential to the successful interior space. The standarized impersonal environment in which many Federal Government employees work is reinforced by the anonymous assignment and allocation of furniture, equipment and work space.

Much of the older standardized equipment carries with it the neutral characteristics of gray sameness. Eye-rest green covers the walls, dulling the senses by obliterating all stimuli. People spend nine to ten hours a day, half of their waking hours, in the gray/green office environment. Virtually nothing is there that identifies this as their own. No wonder the individual does not look forward to the working day. They watch the clock, take all the sick leave they can get by with, and seek out all excuses possible to leave the monotonous environment in search of stimuli elsewhere.

One of the most difficult and again, sometimes arbitrary aspects of office planning, is determining how much

space a person needs to work effectively. More often than not, the Civil Service rating of personnel, the size of a conventional desk and the clearance one needs to get by it are the spatial determinants for a person's work area. Standards are rigid, ignoring the real need of the individual; many times not satisfying the physical needs of the clerk or the technician, his work surface or storage requirements. Once again, preconceived notions as to what people should do and how they should do it impede the analysis of how a person works individually or with others.

Are we using space, which is becoming ever more expensive, to best advantage, or are we following criteria established long ago that is now obsolete? The technology of doing business has changed immensely during the past decade, but in so many cases the tool the worker uses is the same he or someone in his place used twenty years ago. If the employee performs well in spite of antiquated tools, how much more effective could he be if functional equipment for his present task were available? Not all twenty-year-old furniture is obsolete. It sometimes functions as well now as it did when it was first designed. But the vast majority of twenty-year-old office or hospital equipment is as obsolete as the twenty-year-old automobile, and who would think of accepting a fleet of old cars in the agency's motor pool? Not only is the equipment not functional, but many times it is of poor quality, requiring constant maintenance.

Next, we hear of inadequate building systems. Physical discomfort is a major complaint of people working in old buildings which were constructed based on criteria very different from today's needs. Hardly anyone spends much time in spaces that are not air-conditioned, but many people are in spaces with very limited cooling capacity because the cooling system was added long after the building was originally designed. Even the oldest installation could remain acceptable and respectable if maintained adequately. Unfortunately, in many Federal buildings neglected maintenance leaves space much worse for the wear.

Then, we have too much red tape and time. You know the endless procedures and forms to be filled out and filed often makes what you want outdated before it is ever approved. Yet, in many cases, static planning solu-

tions are proposed for essentially dynamic problems. The static solutions proposed today, approved six months later, may be obsolete in another six months or sooner. In order to gain an awareness for the value of design, a process has to be established which will articulate the problems so that a solution may be found.

The interrelationship of various groups requires a great deal of attention. The search for functional relationships must transcend the conventional attitude of "the boss in the office and his secretary out there with the rest of them." Unless a critical examination of the organization is made, you may end up in your new space with a solution just as bland and impersonal as the one you have left behind.

What are the benefits of well-planned interior space that we are looking for? It must be practical: use the available space effectively; capitalize on the building's potential and compensate for its drawbacks; program budgeted expenditures to obtain the greatest value.

Furthermore, it must be efficient. By "efficient," we mean giving people an appropriate work environment; a tool for productive activity. Number three, it must be dynamic: provide for effective relationships, communications and personal interactions.

It must be personal, building pride and morale: recognize user needs; reflect the agency's or department's special personality; assist in the recruiting and retraining of desirable personnel.

Five, it must be flexible: planned to accommodate foreseeable changes for individuals as well as the total organization. Number six, among the most important, really, to the administrator, it must be a sound investment for the Federal Government.

Mr. Pulgram's presentation was followed by a slide program entitled "The Design Process," a visual analysis of the designer/client relationship through program, plan, design, implementation and evaluation.

Photos J Alexander

The Office of the Comptroller of the Currency, designed by Hunter/Miller + Associates, is located in a new office complex at L'Enfant Plaza, Washington, D C. The building was designed by Vlastimil Koubek. A private office, secretarial pool area and conference room are illustrated. L Enfant Plaza, part of the southwest urban redevelopment area, is named for Pierre L Enfant, who conceived the Capital plan in 1789

Panel Discussion: Design Directions in the Federal Government

Irving D Schwartz, Moderator
Arnold Friedmann, Dennis E Green,
Craig Hodgetts William Pulgram,
Arthur Pulos Arthur Rubin

This open discussion session started with a question from the audience

Question: How would the designer work towards an improved environment, improved objects. improved functions in an existing space in an old organization?

Green: Categories oftentimes cause difficulties for designers I am supposed to talk about implementation, and I am supposed to talk about interior design. When I talk about interior design, I am also supposed to talk about objects, about physical hardware, physical things that are going to do something to your life when, in fact, that may be very low on your priorities in terms of all of the things that you care about in your office and in your life in general.

You may not be as concerned about a new desk as you are about a new job, or you may not care about a new chair but you would like some administrative procedures to be changed You would like a lot of things done, and design is all of those things. not just implementing a new space by putting new furniture in it

Pulgram: In the design process, a particular organization establishes the criteria for a solution by finding out your needs, finding out the restraints in which the solution must be found. Every building has restraints. whether it is new or old

Friedmann: The most important thing that design evaluation is concerned with or should be concerned with is user requirements. I think one of the things the designer must do is talk to a great many people to find out what they want.

We have seen a lot today about hardware and systems, organization and administration; I somehow do not feel we have talked a great deal about people. It might be most important in an existing office to create spaces, maybe a lounge, where people can get away and gripe about the boss, or something like that This is all part of design

Question: It appears that we have an adversary relationship here: that there are designers and managers The question is not how we, as managers, or how you, as a designer would accomplish a task. It should be how we, he/she as a manager. and he/she as a professional, work as a single team to solve a problem

Hodgetts: I am glad that the community aspect of an older organization has been raised because I think there is a tremendous difference between, let us say. corporate design. where there is an imagery to maintain, where there is essentially an anonymous work force that is simply plugged in and out of a situation, and a very long term. even crusty kind of an organization which, in fact, is a political structure. The entire Federal work force is, in fact, a political structure In fact, most older organizations that are not trying to just brush up their imagery, like Braniff Airlines. are, in fact, political structures.

My response to the question would have been to take people around and find out what they do not like. Let them become aware of those things in their environment which are, in fact, troubling them, which are inadequate, what things need to be sort of tuned up. In fact, let them structure the situation as much as possible because it seems to me it can be overprofessionalized and you get a certain kind of thinness of application. really, if you do not admit the full impact of the existing organization.

Question: I am amazed how many times I walk into a newly-erected structure and find inside the same thing that we have had inside Federal structures for 40 or 50 years, with very little change I wonder if it is not imperative that you designers make yourselves more known to the manager and suggest to him that he get out of his rut and at least listen.

Pulos: I think that is what this assembly is all about I think we are beginning to realize that whatever does not happen by design happens by default The government has a responsibility to the public to lead. The environment that government agencies create for themselves should influence the environment in which the public lives and what it expects of its environment.

Rubin: I think in design, and certainly in the research that we do at the National Bureau of Standards, the focus is on the user

What we are trying to do is better understand user needs and how to go about measuring what these needs are. instead of just talking about them in a subjective, non-scientific way, see if we can make some objective statements about them

Question: Is it possible to design a Federal building that really works for its occupants?

Schwartz: We are trying to convince you that you need more than an architect to do a good building. We have talked about a team. We are talking about all of the design disciplines. We are not just trying to talk about interior design as the answer to everything. What you have to do is get out and see that interior designers and psychologists, whoever you think is necessary to make your building good, are on that team.

Question: I would like to see something developed in terms of reference material for the layman, for the office manager who is going to exist in the space after the design people have left.

Green: A team of people should be developed within the organization who have the ability to do on-going research, not just for the physical hardware but for the whole organization. This should be an integral part of any organization. It's called "action research." That is something the designer should know about and help you to develop. Good designers do.

Solutions and Services through the Design Council of Great Britain

Sir Paul Reilly

selected for the
**DESIGN
CENTRE
LONDON**

It is perhaps not surprising that Great Britain, the country with the longest history of industrial production, should also have the longest history of effort to combat the more negative results of the Industrial Revolution.

Our Royal Society of Arts — or to give it its full title, our Royal Society for the Encouragement of Arts, Manufactures and Commerce — was founded exactly 220 years ago. (By the way, it counted Benjamin Franklin among its early members.) It was founded as a private watchdog on the standards of design of contemporary artifacts, whether made by hand or machine, and was thus by a clear margin the forerunner of a long line of similar bodies in Britain and elsewhere, and is still the one with which my own official organization maintains very close links.

The Design Council owes its existence directly to the coincidence of two wartime reports; one by the then Federation of British Industry and, the other by the then Board of Trade, both of which advocated in almost exactly the same words the setting up of some government-sponsored agency to promote improvements in design, not only in industry but also throughout the public service.

The original remit given by government to my Council was, and still is, "To promote by all practicable means the improvement of design in the products of British industry," a target attainable to my mind only by changing the climate in British industry, commerce and public service so that whenever a manufacturer, businessman or administrator is faced with a design problem, he will not only recognize it as such — for that is the first hurdle, since Britons who can tell their arts from their elbows are still, alas, rather rare birds — but will automatically reach for a qualified designer in no matter what context and no matter what area of design.

The running of such an organization requires a certain degree of opportunism and political cunning, but also an unfaltering conviction that the promotion of design is in the public interest. To believe anything less would mean my staff and myself taking money under false pretenses, and, worse still, taking public money under false pretenses since our Design Council is a state-aided body financed to just over 50 percent of its gross expenditure by the British taxpayer. I

have always maintained that in a well-ordered society there can be no excuse whatsoever to spend public money at any but the highest available level of design.

Through a kind of organizational incest (members of the Council sit on industrial boards), the Design Council has been able to watch the steps being taken by British Mails and the British Post Office to upgrade all their visible manifestations.

Everything from the Post Office's special issues of stamps which are winning both popular and professional acclaim and are contributing quite handsomely to revenue, to the ambitious network of reception areas and interiors, all designed by Kenneth Grange, one of the partners in the office known as Pentagram, is part of a broad postal design program.

The first public service to enter the field with a coherent design policy was London Transport. It was for the old underground railway that the first housetype was developed with its bar and roundel symbol and its corporate alphabet commissioned from the late Edward Johnston, both remaining to this day the corner stones of London Transport's identity. It is largely through Misha Black's design office, Design Research Unit, that the new Victoria Line stations and rolling stock and the new buses, whether on country or inner-London routes, are as decent as they are.
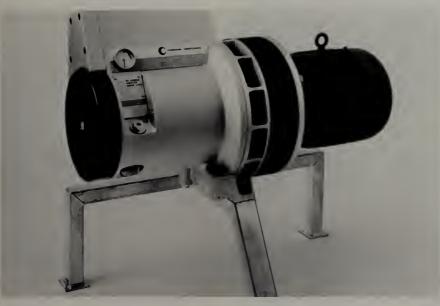
The Royal Society of Arts may withdraw its design management award as publicly as it was first presented, a threat that hangs over any award-winning company or institution that lets its standards slip, such as the British Airports Authority, which a few months ago seemed to be falling from grace under commercial pressures to sell every available flat surface to advertisers.

Important as nationalized industries may be as patrons of design, government itself will always be the most powerful influence for good or ill. In Britain, it would appear that government, through the medium of the Property Services Agency, is going to exert a relatively beneficial influence not only through bulk purchasing of better than average designs on the open market — the purchasing officers themselves often having had some architectural or design training — but also through its own initiatives,

street furniture from design index

1974/75

co-ordinated street furniture
high mast lighting
lighting columns DoE approved
lighting columns group A
lighting columns group B
amenity lighting
street lighting lanterns
bollards
litter bins and grit bins
bus shelters
outdoor seats
children's play equipment
poster display units
road signs
outdoor advertising signs
guard rails, parapets, fencing and walling
paving and planting
footbridges for urban roads
garages and external storage
miscellany

Droitwich (A 38) Kidderminster (A 449)
↑ Crowland B 1040
← Peterboro A 47
Wisbech A 47 →

Peterborough A 47

Nottingham A 606
Leicester A 46   Newark A 46

↑ Northchurch 1 Wiggington 4
← Chesham 5
Potten End 2 Gaddesden 3 Ashridge 4 ↗

Photos Design Council of Great Britain

Among the 1974 Design Council Awards is the "Bino-Compass" (top, left). This lightweight attachment converts 50 mm binoculars into an accurate long-range bearing compass for use at sea, through the application of an infinity system that provides a simultaneous view of both compass card and magnified object. The *Street Furniture Index* described by Sir Paul Reilly is shown at top, center.

Designed for the Department of the Environment, the directional traffic signs (top, right) are standardized throughout Great Britain.

The rotary air compressor (left) is an example of the engineering products segment of the Design Council Awards program. Frank Thrower's kitchen and table glass was a 1972 award winner produced by Dartington Glass, Ltd (below, left).

particularly in the field of interior furnishings for use throughout the public service.

The Property Services Agency's most thoughtful contribution is the still experimental system called "Schematics," whereby civil service interiors may at reasonable cost be brought somewhere near the standards found in private offices. The system is being introduced this fall and should, within seven to ten years, cover the entire civil service in buildings occupied by a staff of half a million.

The Ministry of Transport, quite early in the life of the Council of Industrial Design, decided that no central government funds would be offered to any local authorities towards the cost of trunk road lighting unless the lighting columns had been approved by the Design Council.

Thus started some very effective collaboration between the Ministry of Transport and the Design Council which has led to nation-wide application of Jock Kinneir's sans-serif alphabets for the new motorway signs and for ordinary road signs and also to the biennial publication of the Design Council's street furniture catalogue, which, in its field, is one of the most influential tools we could have hit upon, for we send it free of charge to every local authority in the country whose engineers and purchasing officers use it unfailingly as an authoritative buyers' guide to everything from lamp posts to litter bins—a success which we shall hope to repeat when in two years time we shall send, also free of charge, to every substantial farmer in Britain an equally selective catalogue of well-designed, prefabricated farm buildings and components, a new venture which is quite properly being subsidized by our Ministry of Agriculture.

The organization of the Council is pretty straightforward—its funds and instructions come from government, its unpaid governing body comprising some 28 individuals appointed by ministers primarily for their known interest in design, but also, of course, for the influence they can bring to bear in their own fields: its various advisory committees, such as those for engineering design, for farm buildings, for street furniture, textiles, jewelry, hotels, catering and for color, add considerable specialist weight to the Council's opinions: its many panels of electors providing both authority and cover, and, of course, its staff of 350 doing most of the work.

The best known and still very effective tool of the Council is London's Design Centre—our permanent, constantly changing, selective exhibition of around one thousand British goods at a time—together with its associated Design Index in which are filed illustrations of some ten thousand similar products, all of which have been accepted by one of our twice weekly juries and all of which are entitled to carry the now quite well known Design Centre label, over 150 million of which have been sold to our manufacturers. I should perhaps emphasize here that no manufacturer can buy his way into the Design Centre, but equally none can exhibit there without paying.

But I like to think of the Design Centre as more than a shop window for British industry. Indeed, I like to think of it almost as a social, educational laboratory in which we can examine from time to time serious problems of design in a changing, finite, even contracting world. We have, for instance, staged what we call "thematic displays" on such subjects as recycling or noise abatement or energy conservation, while from time to time we introduce our public to industries and subjects and design activities that are far removed from ordinary shopping and housekeeping.

Apart from continuous programs of courses and conferences for all manner of audiences from shopkeepers to schoolteachers and from engineers to carpet designers, and apart from the obvious but essential activities of our press officers and television publicists, there are two further tools or services I would like to mention; the first being the very recently established field officer service for the engineering industries whereby the qualified engineers on the Design Council's staff seek out companies with unresolved design problems and then put them in touch with consultants or research associations or other centers of expertise, a list of which we have compiled, but to which we are continually adding. I believe about 25 percent of the contacts so made result in requests for help, but it is too early to say with what outcomes. though, to judge from the requests now coming in automatically, this new service looks like it is filling a need, just as has our much longer established Designer Selection Service, through which we recommend all manner of designers, whether industrial, interior or graphic, to all manner of inquirers for all manner of problems. This service is, of course, based on the most

complete record we have been able to compile of every practicing industrial designer in Britain, to which new names are annually added as young men and women graduate from their colleges.

Someone once likened persuading Britons to appreciate design to blowing pudding through a blanket. And yet through my 25 years with the Design Council, 25 years of criticizing, cajoling, exhorting and praising British industry and commerce, the thing that has stood out for me most clearly has been the expansion of the designer, not only in his status and influence and popular esteem, but also in his own ambitions. Though today he may be increasingly anonymous and buried ever more deeply in a team of equal specialists, his role has clearly expanded to embrace almost everything from production to distribution, and from product design to environmental control.

In other words, the most encouraging sights from my various desks at Britain's Design Council have been: first, the designer's emergence as a named, respected figure in industry; and, secondly, his honorable submergence in the anonymity of the modern industrial team, for therein lies the future of industrial design, a future secure in the fact that industry has at last come to accept the designer as one of us, not one of them.

But here comes a passing irony, for it would appear that just as British industry has braced itself to embrace the designer, so the British student designer, content with and intent on doing his own thing, seems for various socio-political reasons with which we are all familiar to have turned his back on industry. But only temporarily I hope, for however guilty industry and technology may have been in destroying by the very process of attaining them the qualities that make life worth living, so it is only through industry and technology that these wrongs will be righted.

London's Design Centre (above) has a constantly changing exhibition of about 1000 products which are catalogued in the Design Index for future consumer information.

A 1972 exhibition of products made with steel emphasizes, as do all the Centre's exhibitions, craftsmanship, material quality and design excellence (below).

New Directions in Interior/Industrial Design in the Federal Government

Larry F. Roush

I'm here to discuss a subject which seems to receive more talk than it does action—it is environmental design quality—difficult to define, more difficult to achieve—but easily missed when you don't have it.

As Commissioner of GSA's Public Buildings Service, responsible for managing more than 224 million square feet of space in about 10,000 buildings, I am intensely interested in the impact the GSA has upon the quality of Federal design. I do not intend to take this responsibility lightly. The role of the Federal Government as planner, designer and user of interior space demands constant re-evaluation and consideration. It demands the development and encouragement of a strong design effort within the total Federal planning, design and construction program. The effectiveness of that effort is vitally dependent upon its being precise, comprehensive and coordinated. It is imperative that design quality, like construction economics or project scheduling, be an essential part of the complex multi-professional process that can be and must be effectively managed and developed.

In supporting this commitment to design quality and to a comprehensive design program, GSA recognizes the importance of a multi-professional, interdisciplinary design team. A team which must include the interior designer and the industrial designer.

GSA is developing its interior planning and design program to pursue Federal objectives. Here is what we are going to do right now:

1) GSA will incorporate professional interior planning and design services as an integral component of the total design process in major program areas: new construction; major renovation; and leasing space.

Professional services will be acquired either by contracting in the private sector or by utilizing the expertise of GSA's interior planning and design staff with its central office and regional office network.

2) GSA is expanding its existing research and development program in an effort to more closely reflect both the professional and technical issues of the interior design and industrial design community. We are in liaison with industry on the development of new policies, processes and products. We

want to maximize the impact of Federal resources for stimulating industry innovation.

3) GSA is currently evaluating its techniques and procedures for identifying its client agencies' physical space requirements and user needs. We are opening up new channels for interagency communication—channels which will enhance our ability to respond to your needs.

4) Because these actions are designed for incorporation into the full national scope of the President's Federal Design Improvement Program, the General Services Administration is extending these initiatives to incorporate and promote international dialogue as well.

In order to promote the full development of this program, and provide a catalyst for improving interior/industrial design within the Federal Government, I would like to announce the establishment of the GSA Interior/Industrial Design Action Center. The Action Center, located within the Public Buildings Service, will operate as both a resource and reference office for the dissemination of important policy information to all Federal agencies. It will also receive and answer requests for information from agencies—either by answering directly, or by putting the requesting agency in contact with the appropriate organizational resource.

The Action Center's primary vehicle for the distribution of this information will be the Federal Interior/Industrial Design Workbox designed as a communications vehicle for Federal agencies and the professional community The Workbox represents a forum for dialogue on a vast array of interior/industrial design topics ranging from news items to policy changes. Its format is designed for growth and revision; its contents for information and stimulation.

In the coming weeks GSA will: 1) expand our fine art in Federal buildings program to include building interiors; and 2) put historic monuments to new public uses, allowing revenue-producing activities in the buildings to pay for restoration/renovation and maintenance costs. For example: a) the old U. S. Post Office and Customs House, Burlington, Vermont, will be conveyed to Chittendon County for use as a county courthouse. The county will "pay itself" rent to finance the conversion and adaptive reuse;

and b) The Federal Building and Courthouse, Grand Rapids, Michigan, will be conveyed to the city for use as a community arts center, housing activities dedicated to drama, music, and the visual arts.
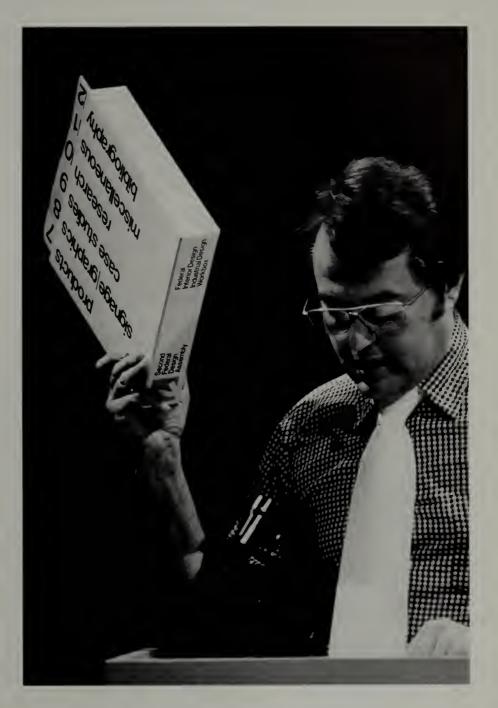
These initiatives have been taken to ensure that Federal efforts on behalf of the "Design Reality" do not stop with the closing of the Second Design Assembly. Following the First Federal Design Assembly, the architecture critic of The New York Times, Ada Louise Huxtable, stated that " . . . there will be good talk in Washington and bad design forever." If we choose to ignore the professional obligations, responsibilities, and actions that have been presented, discussed, and analyzed, these past two days, she will have been correct.

It is imperative that each of us commit our continuous energies to making design quality a reality in the Federal Government—and making it a reality now!

The Interior/Industrial Design Workbox

Among the General Services Administration design initiatives announced at the assembly is the Workbox, a vehicle for disseminating information to Federal agency personnel. The Workbox will be continually updated by the Action Center staff. Workbox elements will vary from news items to policy changes and complex issues such as the professional licensing of interior designers will be explained and analysed.

In addition, there will be many other sections including: a professional referral service for designers; interior planning services offered by the GSA and other Federal agencies; the Federal procurement indexing system now under development; a listing of a national network of showrooms and libraries; liaison efforts with industry; signage systems; case studies; and, an expanding bibliography for administrators and designers.

Larry Roush explained the purposes and contents of the Interior/Industrial Design Workbox, to be distributed by the GSA through its new Action Center.
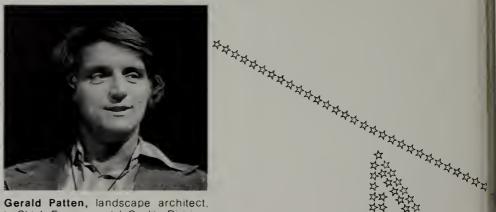
The Arena Stage (above) and Kreeger Theater (below) are adjoining performance spaces in a complex designed by Harry Weese & Associates, sited near the Potomac River. The two theaters provided comfortable, acoustically excellent, attractive environments for the Assembly's meetings.
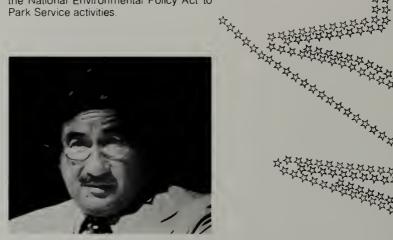
**Landscape Architecture/
Environmental Planning**

☆ **Raymond L. Freeman,** Assistant Director for Development, National Park Service, has been with the Service since the mid-1940s directing a wide range of programs.

☆ **Gerald Patten,** landscape architect, is Chief, Environmental Quality Division, National Park Service. The Division has primary responsibility for the application of the National Environmental Policy Act to Park Service activities.

☆ **William Penn Mott, Jr.,** a practicing landscape architect, has been Director of the California Department of Parks and Recreation since 1967

☆ **George Rockrise** is an architect, a member of the American Society of Landscape Architects, and a recipient of its Certificate of Award
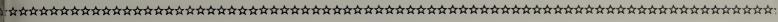
☆ **Theodore Osmundson,** a practicing landscape architect in California, is a Fellow and past President of the American Society of Landscape Architects.

☆ **Joan Shantz,** Research Assistant at the National Endowment for the Arts, is responsible for research and coordination of projects related to the planning and implementation of the First and Second Federal Design Assemblies.
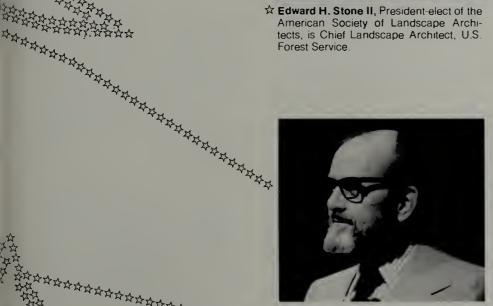
☆ **Edward D. Stone, Jr.** is a practicing landscape architect in his own firm, Edward D. Stone, Jr. & Associates, with offices in Florida, New York, South Carolina and California.

☆ **Russell E. Train,** Administrator of the Environmental Protection Agency, served as the first Chairman of the Council on Environmental Quality, responsible directly to the President for the development of the Administration's extensive environmental, legislative and administrative programs.

☆ **Edward H. Stone II,** President-elect of the American Society of Landscape Architects, is Chief Landscape Architect, U.S. Forest Service.

☆ **William G. Swain,** a partner in the landscape architecture firm of Griswald, Winters, Swain & Mullin, is immediate past President of the American Society of Landscape Architects

The Design Process

George Rockrise

I mean to give a highly personalized version of how I think the architectural or environmental design process might be improved, especially with regard to government projects.

Let us begin with the existing conventional design process. First the designer is presented with a standard contract. I would only say about the standard government contract, it obviously is something designed to encage and to debilitate creativity. I have never seen a government contract calculated to incite the designer to greater heights of creativity or one that implies that the client-agency would go along with him in any sense if he did. Contracts are full of don'ts and constraints and performance bonds and this sort of thing. I suggest this might be looked at.

Secondly, very often a program is given to the designer. When I say given, I really mean given. It is specific as to space allocations, functions and interrelationships, budget limits, of course, site location, et cetera. The designer may be allowed to verify program information, politely talk to the actual users and he can visit the site and go through all the genteel girations that have occurred since time immemorial, but since programming by and large is basically done by the client, and who knows the client better than the client, this "mirror, mirror on the wall" approach is not questioned, nor of course will it be questioned by the designer-planner, because usually there is no fee or no allocation for program research or verification.

So, the designer proceeds to design. Inevitably, he has several reactions. He senses there are program omissions. This upsets him, but more importantly it upsets the program budget equation, if indeed there was an equation in the first place. He questions some of the program assumptions intuitively, out of past experience or whatever. He wants to talk to the real user, but he can't, probably, get past the program manager. He may be told flatly that his responsibility is to design, which sounds a little bit like the old story that, " . . . his is not to reason why."

To assuage his wounded genius, he grits his teeth and mutters, "I'll show those so-and-sos." He proceeds to "rev" up an earth shattering monument which is a real tribute to his talents as a sculptor, perhaps, rather than as a humanitarian-designer-architect. At least he stayed with the visual arts.

His blinding intuition, having no other recourse, thus solves all the problems, on and off the site, his way. Of course, in the process, he becomes very difficult to deal with.

Then, there is the other designer-planner, perhaps less gifted, but certainly more realistic. He might take a much less creative approach and say to his staff, "All right, boys. Let's not argue with the program or the contract. Let's bang it out just like we did for the Navy at Winnimaca."

Now our designers go back to the client for design concept approval. The Navy Winnimaca scheme will probably be approved. It is so dull it is difficult to disagree with it, and the average client can't tell good design from bad design anyhow.

The brilliant and intuitive sculptural scheme probably makes a few bureaucrats nervous because it obviously costs more, is over the budget. It is a *tour de force* rather than a tower of strength, and it probably manipulates emphasis on certain program elements to fortify the designer's assemblage into a truly artful composition. Well, after much hassle, and many moons later, it may be built, albeit somewhat battered. Or, it may flunk cold.

In any event, in both cases, the lack of a searching program and research effort and the prevention of real program participation by the designer, has caused a failure in the design process, rather than producing a building, or a park, or a place that generations of users would cherish and love, what Bill Marlin has called, "responsive design." What I want to emphasize is that the design process is not, repeat not, at all like the bureaucratic process, and that a basic understanding of that difference must pervade these discussions.

The excellent report, *Federal Architecture: A Framework for Debate*, says in conclusion, "We cannot mandate good public design. We can only mandate a favorable public policy climate." In my view, this is but another way of saying the design process is absolutely different from the bureaucratic process.

If I have at all traced the normal, uncomfortable meeting of the two processes, bear with me while I go back over the course and attempt a difficult identification of an idealized

design process, hopefully free, unfettered, humanistic, yet surviving in what is a necessarily bureaucratic milieu.

Research and analysis must be done by the planning and design team which I trust we all understand is a multi-disciplinary team today, because first, at no time have I ever encountered large or small, corporate or government, an agency which has had all of these disciplines on board and working together in a team situation. Secondly, given a problem in environmental design, each of these disciplines is turned loose to individuals who come up with a different solution. We all know that any two architects or planners automatically would do that. Thirdly, under a well orchestrated work plan, the proper team disciplines will extract basic data and a preliminary analysis, for example, will integrate an evaluation far above the client's ability to produce. The results in this first phase should be truly research and analysis, a searching, polyfaceted look at the planning area, its environment, all its surroundings, community protectionist attitudes, transportation, utilities or whatever. This is important, objective information, free of the client's prejudgment or other forms of tunnel vision.

The next step is competent programming for environmental quality and at this crucial stage I would like to add an ingredient to the mix—citizen, public interest, group participation. At last we are beginning to understand that there are people outside the client-planner relationship who indeed have an invested interest in any major undertaking by a government agency. But what we don't fully understand, and that includes the designers and planners, is how to work with public interest groups thoroughly and honestly; namely, in the programming phase.

Historically, the bureaucratic process was not open to public participation. Bureaucratic reasoning understandably believed that public participation began with the creation and enactment of enabling legislation itself, and that that was adequate participation, even though said legislation may have been passed a decade or two earlier. In the same way, the design process, wrapped in an elitist aura since time immemorial, could hardly stoop to consulting the hoi polloi. Consequently, designers, eschewing any form of public participation and in the absence of any contemporary inspiration or relevant vision, normally worked
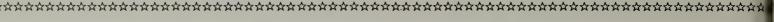
over the Acropolis. My fellow architects are still a little transigent. Sculpture rather than community needs, somehow, is their preoccupation. The tour de force is still supposed to elevate man's spirit, even if he is hungry or alienated; and the phrase, "background architecture," is an absolute anathema.

To raise the quality of the governmental, environmental planning process, the bureaucratic process must, where public concern exists, bear its pristine chest and submit to public participation. Incredibly, it is beginning to happen, and it is my firm belief that through this process the end product will eventually improve. But why? Because both eclecticism and ego-trip will have been replaced by a people-responsive architecture; environment that offers dignity and sensible participation to Mr. Everyman. Tired design cliches, we believe, will be replaced by tireless responses to human need.

With the completion of the programming phase, and its review and acceptance by client agencies, all jurisdictions and bona fide interest groups, we come to that phase which is known as the Alternate Concepts Phase. Architects never heard of this. All planners do it. The big point here, of course, and it's often overlooked, is that without alternatives there can be no citizen participation.

In summary, what I am saying is this: the governmental process is often rigid, unyielding, manualized to a fare-thee-well. The design process is often egocentric, arrogant, unheeding and overbearing. What strange bedfellows they make! Ironically, in reality, both sides are struggling over what each thinks is best for the user, overlooking the obvious: the user himself is dying to be asked his opinions.

So why not ask the user? It seems to me that user input is logically the ameliorating force in the whole confrontation, so that, in the most simple terms, the Federal design process should be structured as a true triumvirate: designer, Federal agency, and the affected and concerned public.

A presentation by Jerry Campbell of Sasaki, Walker Associates, San Francisco-based landscape architects and planners, "Idaho" explored the impact of man on the natural environment. Idaho demonstrates the beauty of the wild, untouched western landscape, and though it has a relatively small population, it also has all aspects of 20th century industrial encroachment, including the urban smog belt.

Panel Discussion:
The Role of the Designer

Edward D. Stone, Jr., Moderator,
Raymond L. Freeman, William Penn Mott,
Theodore Osmundson

Mr. Stone opened the discussion by suggesting that the panel address itself to two problems: 1) the self-perpetuating mystique of designer solely as form-giver; and 2) the client-designer problems that arise from misunderstandings with regard to budgets and program goals.

Freeman: In order that management and designer together achieve design excellence, two things must be done at the very outset. One, the administrator must prepare a complete and detailed statement that sets out the purpose of the project, management needs and objectives, regional influences, and any statutory constraints. Second, he must provide a work program—a contract between the administrator/manager and the planner/designer.

After a joint evaluation of the problems, a determined course of action is established to clearly outline the scope, magnitude and duration of the work to be done. This design directive also spells out how reviews of the work will be handled. The summary is threefold: it defines the work of the planning team; it informs management or administration of how the team will function; and it serves as a basis for review and acceptance of the plan.

Now, this may sound great on paper, but what about the little, nasty questions such as who gets the final approval? And how to keep personal taste from becoming an overriding factor?

An agreed upon review process will certainly help this. The review committee must be made up of the top management people from whom the project has come, the head of the project design office, and the planning and design people who are actually doing the work.

Another item worth considering is an office of quality control to be responsible for the quality of excellence of designs produced, whether they are done in-house or by outside consultants. All the professions are represented in this office of quality control, and one of their primary functions is to insure that designs meet the high quality standards which have been set up for the agency that is involved.

Mott: National, state, regional and municipal parks should be planned by multi-disciplinary planning teams. Increased population and a more

complex social structure, together with a recognition that our resources are finite, requires that planning for even the tiniest mini-park be a team effort in order to creatively solve our social, economic and resource problems.

Add to this the many review processes a plan must go through and it should be evident to everyone that planning is a highly professional, complex business that takes time and the expertise not only of the planning disciplines of architecture, landscape architecture, engineering and planning, but also the knowledge and expertise of the natural science disciplines such as geology, ecology, forestry, wildlife management, botany and other related disciplines, and the knowledge and expertise of the social sciences such as psychology, sociology, anthropology, archeology and economics.

Planning also must secure the input of those concerned with the operations and safety of whatever the development may be, as they frequently know better than the planning disciplines what is wrong insofar as the day to day operations are concerned.

It is absolutely essential that the publics' ideas, facts and recommendations, be secured at the very earliest stages of planning in order that the plan will meet the needs of the public today.

Osmundson: The land and landscape held by an agency is held in trust. This trust allows no license to an agency to despoil it in any way for that agency's single purpose, no matter how special that agency may view its public mandate.

We are focusing on federally owned landscape. One third of the nation's land may be in Federal ownership, but that amount becomes even larger when those areas affected by grant programs, housing, education, medicine, flood control, agriculture, open space, recreation, and many others are added.

Landscape design is a profession that stands between practicality and aesthetics, the use of adaptation with nature. It requires a knowledge of engineering, architecture, landscape, construction, natural behavioral sciences, public relations, and above all, health. And, understanding the design process as it relates to the land. Protecting and healing the land from man's intrusion is the prime concern in every land-use problem

I would like to recommend the following: 1) All government land-use problems should be dealt with by qualified agency (or consulting) design teams; 2) The architect on the program should be considered a staff extension for the particular task, not an ivory tower professional; 3) A consultant should be given the opportunity to restore options which may not have been considered by the agency and which may not be accomplished by the agency without some help or leverage from the private sector; 4) A generally strong record of problem solving in the landscape field is more important in selecting a landscape architect from the private sector than is precisely the same experience on a previous job; 5) If rules and regulations are found to prohibit a reasonable solution, a restriction should be considered part of the problem, and studies reviewed for positive change; 6) Sound, reasonable innovation in design solutions should be encouraged.

After the initial presentations by the panel members, Mr. Stone took questions from the audience.

Question: What are the design processes and controls when elements of public lands, specifically parks, are developed by groups in the private sector?

Freeman: We do permit private concessionaires in public parks, but we control what is done. Maintaining standards is difficult, but one method that usually works is to develop within a master plan, using it to define and direct change.

Question: To the question of public involvement—who is the public? Is it only the Sierra Club?

Mott: In the old days, the only citizens' groups working with the government were the organized clubs, e.g. Audubon, Sierra. In California, we set up 75 citizen participation committees that include people from all walks of life, to advise on State Parks. In addition, we have technical committees

of professionals who are very effective as advisors.

Question: What are the methods for long term evaluation on projects involving public funds?

Freeman: That is an agency responsibility—and should be long term. Agency members should go into the field and evaluate work with the public and with operations personnel. Careful records of evaluations build a history of success and failure that should be a strong influence on future projects.

Fort Pulaski   General Development

1   SURVEY
2   CORRECT SHORE EROSION
3   FUTURE LOCATION COAST GUARD STATION
4   ELIMINATE BOAT RAMP
5   CONSTRUCT RESIDENCES
6   WHARF TO BE REBUILT
7   PILOT'S QUARTERS TO BE REPLACED
8   POSSIBLE PICNIC AREA EXPANSION
9   CONSTRUCT ENTRANCE FACILITIES
10 LAND ACQUISITION
11 POST BOUNDARY

Design and Land-Use

Russell Train

While our responsibilities at the Environmental Protection Agency are statutory and tend to focus on air and water quality, science, radiation and so forth, we can only deal with these issues in the much broader context of the total environment of which design, of course, is a very important aspect. The dedicated designer, whatever his discipline, is determined to use the resources of his site to its ultimate advantage. I'm convinced the same diligence must be applied in formulating policies for shaping our larger environment.

It goes without saying that these policies should call for prudent use of our dwindling supply of land. What may be less clearly recognized, however, is the fact that our decisions about the use of land have profound effects on every system in our society. As I have suggested before, there is hardly a social, economic, or environmental issue before this country that is not somehow deeply and directly bound up with questions of land-use—with questions of how and where we organize our activities in space. We must devise effective and democratic ways of channeling growth. Unless we do, we will not find adequate solutions to such issues as housing, transportation, air and water pollution, equality of opportunity, or quality of life.

Many states and communities have taken great strides in shaping growth. Their efforts could have been stimulated by the land-use planning bill which Congress again failed to pass earlier this session. Misconceptions in Congress and elsewhere contributed to its defeat. It is important even now to dispel some of these.

The legislation would not have given Federal and state governments power to confiscate property or put the Federal Government into the business of zoning the country, as some have suggested. Nor would it have enabled "ecologists" to stop all growth, nor taken away local zoning and other land-use powers. It would have offered states assistance in development of comprehensive land-use plans on which to base clear guidelines for future growth.

With or without legislation, however, development will continue. Estimates of the amount of land converted each year to residential, commercial or industrial uses range up to one and one-half million acres. When we delay decisions to chart the course of that growth, we are, of course, making a choice. That choice is more sprawl, and we have already had too many decades of it.

Sprawl has become so pervasive that few of us have been aware of the kind of mid-century spread our metropolitan areas have undergone. Frequently cited statistics, such as the finding that 75 percent of the population lives on two percent of the land, evoke images of unbearable crowding. Actually, metropolitan areas are expanding faster than their populations.

Around the turn of the century, a city's size expanded by about ten acres of land for every 1,000 people who were added to its population. By 1930, cities were expanding by 30 acres for each additional 1,000 people. According to the Population Reference Bureau, which assembled these figures, cities today consume more than 200 acres of land per 1,000 new residents. If the present rate of decline in population density in urban areas continues, the 6,580 persons per square mile in cities in 1920 is expected to be cut to 3,732 persons per square mile by the year 2000.

But the days of sprawl are numbered: there are strong forces at work counteracting it. The Council on Environmental Quality will soon release a detailed study which confirms what we have known intuitively—that sprawl is costly when analyzed in terms of its impact on the environment, energy, and public expenditures. I want to list some of the findings of this study and discuss some of the factors that will, over time, reverse patterns of sprawl. But first I want to mention some alternatives to sprawl that are being tested in communities all across the country.

The first one is a step taken by environmentally conscious Palo Alto, California. This seat of land-rich Stanford University escaped most of the despoliation suffered by its sister communities when the lush Santa Clara Valley was ravaged by almost totally unrestrained development. Yet when Palo Alto officials started computing the cost of extending municipal services to choice residential areas in the foothills to the west they made a significant discovery. They found that it would cost the city less to buy the land in the path of development than to extend services to it. The city is now in the process of acquiring much of this land for recreation purposes.

Fort Pulaski National Monument's five thousand acres in Georgia are a part of the great salt marsh estuarine environment along the southern Atlantic Coast. The massive fort, built after the War of 1812, is in an excellent state of preservation. In 1924 it was designated a national monument and transferred to the National Park Service. New plans for its continuing preservation are underway (opposite).

Another city that sets a high value on its bordering foothills is Boulder, Colorado. Boulder's officials watched with increasing concern the haphazard intrusions into the surrounding approaches to the Rocky Mountains while the city's population tripled in 20 years. Then Boulder citizens decided to tax themselves to provide a "green belt" that would help contain development. With revenues from a one-cent sales tax, the city has purchased 4,000 acres of open space on its fringes.

Unless other communities develop indigenous alternatives to sprawl they will have to live with the consequences or pay for costly remedial treatment. Some national trends that should result in far more compact and concentrated patterns of urban growth and settlement are beginning to take shape.

Already, the seemingly endless upward spiral of land prices has led to the construction of more townhouses and apartments. Today, multi-family residences account for about half the units built in the United States (excluding mobile homes); in the late 1950s multi-family units comprised only one-fifth of the units built. Furthermore, there is a sharp shift away from large, child-oriented households toward smaller, adult-oriented households. This burgeoning number of young households with fewer children and with less interest in the suburban life style, the growth in the number of working wives, the increasing emphasis on leisure—these and other related demographic and cultural changes are going to create an increasing demand for closer-in, more compact kinds of development.

This, of course, points to higher densities and higher densities have, unfortunately, become associated with crowding and other "evils" of the urban environment and with high-rise residential patterns. Opponents of new subdivisions often feel that their efforts have been partially successful if they manage to reduce the density of the development. There is an assumption that lower densities reflect a preference for natural over man-made environments. It is an assumption that I believe to be highly questionable. Actually, there are substantial arguments to indicate that it is low rather than high densities that are destructive to both urban life and the environment.

We are trapped in a dilemma in our residential preferences. We have tried for the past three decades to have the best of both worlds in "Spread City." We want the economic advantages of the city as well as the pastoral beauty and quiet of the country. Our understandable preference for nature has thus led to its loss.

Surveyed about their preference in cities, Americans almost always name San Francisco as their first choice. Yet San Francisco's most popular neighborhoods, such as North Beach and Telegraph Hill, have densities of around 100 dwellings per acre—without high-rise structures. Los Angeles, most frequently cited as the city with the greatest collection of poor examples of land-use, has residential areas with four to ten dwellings per acre. Unfortunately, it is the Los Angeles pattern that has been so widely reproduced in our suburbs.

It is not high-density *per se* that causes congestion. A family in a spacious Park Avenue apartment does not experience congestion though it may live in an area with hundreds of dwelling units per acre. Yet a one-room rural shack occupied by a family of six is severely congested though it may be the only structure on 40 acres. The only purpose of juxtaposing these two extremes in residential patterns is to emphasize a fact of urban life so basic we may have overlooked it! Well-designed cities provide the maximum in collective consumption and are thus valuable conservation devices. Sprawling, low-density suburbs encourage consumption.

High-density does not necessarily mean high-rise. Paris has two and one-half times the density of New York, but until recent years the hordes of American tourists drawn to the charms of Parisian street scenes saw nothing remotely resembling the towers of mid-town Manhattan. For that matter, outside of mid-town and lower Manhattan, New York's predominant residential structure is the five- and six-story walkup. Soon the New York State Urban Development Corporation will be renting what it calls low-rise, high-density developments in Brooklyn and Staten Island. The aim of the designers of these units is to provide the occupants with a sense of community that has been difficult to sustain, especially for families with children, in high-rise buildings.

I want to emphasize that we must channel new growth and redirect past developments through democratic processes. The planning process must be accountable at every decision-making level. A broad range of mechanisms has been devised to permit neighborhood participation. New York City, which spent years preparing a six-volume master plan, is now supplementing it with a series of "mini-plans" tailored to the needs of individual communities in the city's boroughs.

We have an unlimited opportunity to reshape and restructure the urban environment. We should not let ourselves be forced into making a choice between Los Angeles and New York, or between the Santa Clara Valley and Westchester County, for that matter. Rene Dubos argues that there is a "genius of place" or "spirit of place" that will be found in every part of the world if we look for it. "The great cities of the world," he insists, "contribute to the richness of the earth by giving it the wonderful diversity that man adds to the diversity of nature."

Case Studies: Forest Service

Edward H. Stone, II

Our national forests were established by law for the purpose of production of water. That original legislation has been modified to include the production of wood, and further modified to include recreational and other uses.

Public forests create a lasting landscape character as a result of the many uses being made of these lands. Most of the patterns of the past achieved visual characteristics by default. They were not designed as we think of design but were laid out in the most efficient, economical, or scientific way known of managing a resource. As a consequence, many acres of forest land have not been coherently planned or designed. Timber harvesting, in those areas where clear-cutting was a scientific way of doing the job, was often done in easily accomplished geometric patterns. Ski areas were constructed primarily for the convenience of the skier and builder with little thought to visual impact. Power transmission lines, constructed across national forests under permit are normally carefully engineered, but their designers rarely consider the appearance of these monstrous tentacles. Revegetation projects throughout the Southwest create geometric patterns incompatible with otherwise irregular landscapes.

These are some of the problems. What is the solution? How do we accommodate to visual perception and bring design to bear? How do we best utilize 192 landscape architects who are rather evenly distributed throughout the National Forest Service which is otherwise primarily populated by members of scientifically based disciplines? Even though this large group of designers has grown significantly from a total of seven in 1958, it was and is impossible to assign a designer to each project.

A training program was initiated to enlist the aid of all of our land management people so as to have at least minimum concern for the visual impact of all projects. This training was structured on a need to know basis, varying from an awareness presentation to the majority of employees to in-depth seminars for those who were to become instructors. A series of training handbooks followed and others are in the pipeline. All will be available through the Superintendent of Documents.
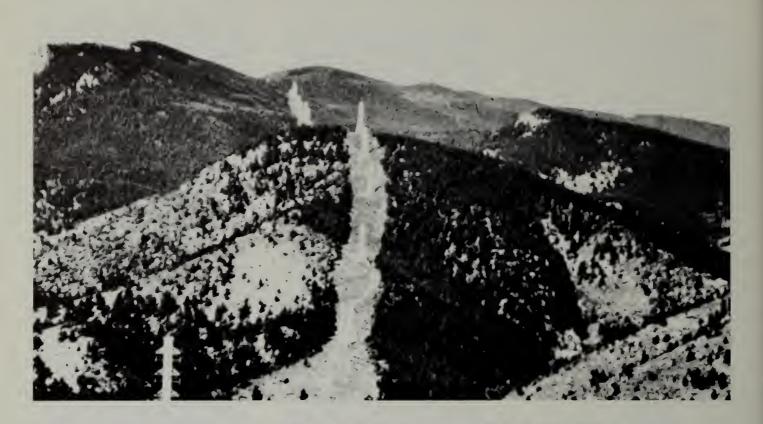
The first book presents the basics of design as they are encountered in landscaping The elements of form, line, color, and texture are illustrated as they occur in nature. The second handbook presents a visual management system which analyzes the characteristics of the landscape, producing a map of its visual variety. This map is compared with overlays which attempt to measure the level of public sensitivity to visual change. These are then combined in a map that recommends visual quality objectives. The objectives are explained with pages of color photos illustrating various practices which meet the different levels of visual quality, ranging from preservation and retention to extreme modification.
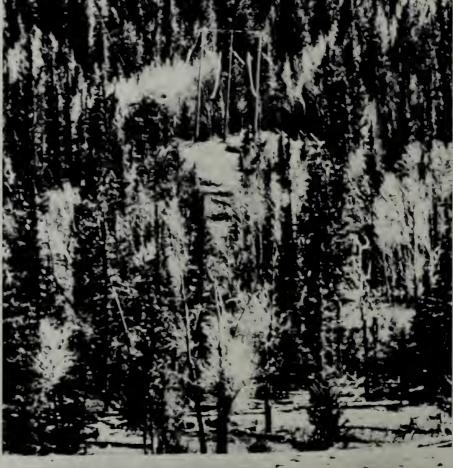
What are some of the initial benefits from this Landscape Management Program? We are beginning to save timber harvests that were originally designed to be visually complimentary as well as productive and hospitable to the growth of young trees. New technologies, such as the logging helicopter, can be tremendous assets to the designer because they give the land manager a number of new alternatives. When the manager has choices he can often utilize the one that is visually in keeping with the surrounding environment resulting in functional, productive forest landscapes that require an expert to discern natural from man-made openings.

Forest roads and roadsides can be attractive, and by careful location and selection of materials, even roads on steep, sparsely vegetated slopes can be unobtrusive. Manipulation of the forms of vegetation, changes in the color and texture of apparatus, allow the landscape architect, when supported by his agency and the corporation involved, to favorably impact the visual effect of utilities. Only the reflection of the sun betrays the location of carefully planned power lines. Helicopters permit construction of lines without unsightly soil disturbance. Range revegetation projects can re-establish native grasses in a designed pattern, following, for the most part, natural soil types. Natural gas pipelines can be installed on sensitive alpine tundra with special equipment so that within three years it is very difficult to see any after effects
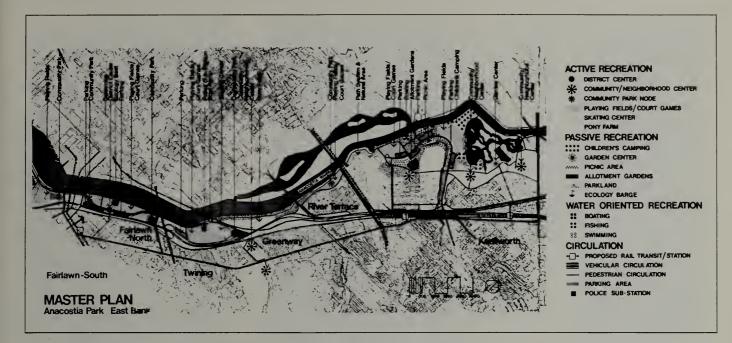
There are some designers loose in the forest Their work is appreciated, and their disease is catching More and more members of the so-called non-design professions are joining us in the cause of actively managing our landscape.
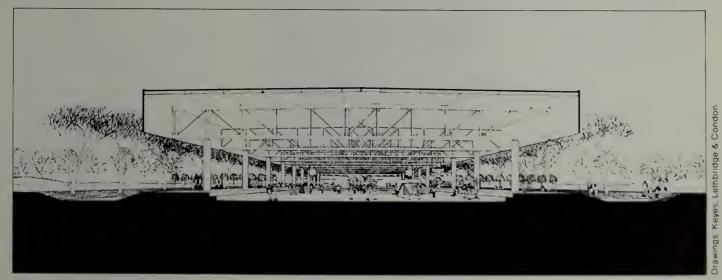
An example of how *not* to locate power lines is shown in this photograph of private land in the Colorado mountains (top). At right is a superior installation on National forest land, with minimal clearing for lines. Horses are used for land clearance (above) to avoid unnecessary damage to trees.

Photos Edward H. Stone, II

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MASTER PLAN
Anacostia Park East Bank

ACTIVE RECREATION
● DISTRICT CENTER
✳ COMMUNITY/NEIGHBORHOOD CENTER
✳ COMMUNITY PARK NODE
  PLAYING FIELDS/COURT GAMES
  SKATING CENTER
  PONY FARM

PASSIVE RECREATION
⋮⋮⋮⋮ CHILDREN'S CAMPING
⊛ GARDEN CENTER
⌇⌇⌇ PICNIC AREA
▬ ALLOTMENT GARDENS
↟ PARKLAND
⬇ ECOLOGY BARGE

WATER ORIENTED RECREATION
∷ BOATING
∷ FISHING
∷ SWIMMING

CIRCULATION
⊏▢⊐ PROPOSED RAIL TRANSIT/STATION
▬▬▬ VEHICULAR CIRCULATION
▬▬▬ PEDESTRIAN CIRCULATION
▬▬▬ PARKING AREA
■ POLICE SUB-STATION

MASTER PLAN
Anacostia Parks East Bank
Sub-Area Plan

Anacostia Community Parks, by Keyes, Lethbridge & Condon, is a project of the National Park Service, now underway In 1970, a master plan was conceived for both banks of the Anacostia River in Washington, D C Strong community emphasis has been important to the plan since its inception and citizens' groups meet with the planners on a continuing basis

The Master Plan for the east bank is shown at top. The Fairlawn/Twining Sub-Area Plan (center) indicates locations of park nodes and the multi-purpose outdoor recreation pavilion (below)

Case Studies: American Society of Landscape Architects 1974 Awards

William G. Swain

Environmental design embraces much more than those limited concerns that we tend to lump together under the term "nature." Environmental design is the application of the techniques and talents that have become associated with the environmental architect. The projects I will discuss are selected from the 1974 Design Awards Program of the American Society of Landscape Architects.

The first of these case studies is one representing a rather traditional design problem proceeding in a rather traditional way. It is distinguished, I think, because of its thoroughness on a project of very small scale.

In planning for the expansion of Mary Holmes College in West Point, Mississippi an initial analysis was made in terms of environmental and ecological factors. The very first study undertaken by Jim Bassett, the landscape architect, had to do with the nature of the soils underlying the campus. Basic evaluations were made and conclusions drawn as to capacities for development of various parts of the site, not only on the merits of the sites themselves but also in relation to adjoining areas. Next, topography was considered in relationship to the soil and terrain.

An evaluation was made of the campus's existing vegetation. These independent analyses were then joined together with other factors, including an historical perspective of the program for growth of this institution. Resulting comprehensive examination of the site in the eyes of one trained to be concerned with visual impact made possible a consistent development plan.

Maybe the very best argument for environmental design at this scale is that conservation of funds might be the most meaningful sort of conservation for a small college in Mississippi. As a general rule, design that respects environmental capacities is most likely to demand the least financial outlay initially and in the long run. Moreover, the achievement of these benefits can be reached within the context and meaning of good design. There is no dictum that we must cheat when we hold the cost to a minimum or avoid good design because of the suspicion that it will invariably cost more than poor design.

Let's examine the architectural viewpoint on the location of electric power transmission lines in Sausalito, California. It is of more than passing interest to note that there are thousands of such lines crossing the country. This fact should point to the need for more attention to where future lines are located and how existing easements and rights of way might be enhanced if powerlines are removed or moved.

In Sausalito, detailed and precise studies were made of the selected routes. Alternative routes were chosen by landscape architects. Careful analysis and extension of other planning needs revealed ways of combining power lines. We are touching at what almost becomes an ethical matter more than a practical one. Yet, I submit that when environmental design takes on that high purpose it reaches a superior sort of practicality.

Mr. Swain then described the Nooksack River Project in Washington — preservation of a river's landscape and development of a recreation area, a transportation system study for Colorado by Wallace, McHarg, Roberts and Todd and Development Research Associates, and finally, an analysis of current environmental concerns.

The work of landscape architects has the capacity to enrich human relationships with commonplace things in our daily world. This occurs on all scales from the region which we live in down to the bench upon which we sit. Our cities, old and new, are being thought of again as places to live in not merely places in which to exist. Contrary to H. L. Mencken, who is often quoted as having said, "Americans have a positive lust for the hideous," I think people have a positive need for the beautiful. It is growing easier to convince administrators that schools be places conducive to learning, that we need not any longer turn our backs on the center city, and that the town square might not have been so square after all. While environmental planning is a relatively new term among our everyday expressions, the basic principles of design it follows are as old as the hills. Yet it seems we're gaining an awareness that is bringing these principles, again, to the forefront.

This new height of concern, although still a long way from being anywhere near "universal," matured out of a surprisingly slow realization that land is our most precious natural resource.
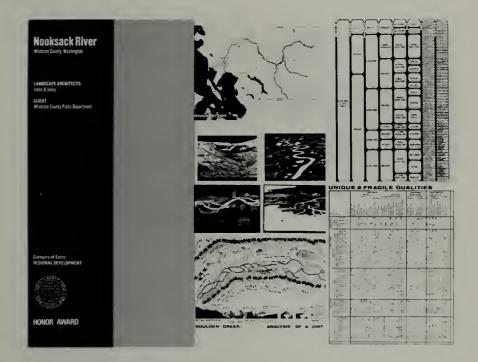
Environmental planning is directly responsive to the need for conservation of the land. This is true at all scales of development from the region to the rear-yard. It begins to be clear that, in planning for conservation and environmental quality, we are coming through the back door and finding solutions to the creeping degradation of *quality of life* which surrounds us. It's almost as though we've been given X-ray vision to see through the smog and the turgid water . . . to see our creations. It's almost as though we didn't see the land until it began to wash away. And it dawns on us with sudden brilliance that as we solve this new set of problems related to essential conservation and wise use of land what we're doing is practicing *environmental design*.

When we began to understand that the heretofore abundant supplies of topsoil and of water were not infinite, we learned a lot. We'll soon, I'm sure, begin to regard them as more precious than all other wealth-producing commodities. We might even become, in time, mature enough to re-think the commodity status of the land itself.

Mary Holmes College
West Point, Mississippi

LANDSCAPE ARCHITECT:
James H. Bassett, Inc

CLIENT:
United Presbyterian Church in the
United States of America

Category of Entry:
INSTITUTIONAL

MERIT AWARD

Nooksack River
Whatcom County, Washington

LANDSCAPE ARCHITECTS:
Jones & Jones

CLIENT:
Whatcom County Parks Department

Category of Entry:
REGIONAL DEVELOPMENT

HONOR AWARD

The expansion plan for Mary Holmes College in Mississippi was one of the American Society of Landscape Architects 1974 award-winners, selected for its careful analysis of the problems and its economical, ecologically sound solutions.

The Nooksack River Regional Development Plan was given an Honor Award for its thorough in-depth analysis of all aspects of the River's natural characteristics.

Closing Remarks

Nancy Hanks

I knew when I arrived here yesterday morning that this conference was going to be highly successful when I saw those yellow potted plants in the lobby. It was those same 48 plants that saved us last week as we planned a reception in celebration of the tenth anniversary of the National Council on the Arts. We had just moved into our new offices at Columbia Plaza, and the chrysanthemums did wonders to enliven the unfurnished space and camouflage the moving crates. The next day the same plants warmed the austerity of the Senate Caucus Room while the Council lunched with members of Congress. And that same night, when President Ford joined us at the Kennedy Center, there were those yellow chrysanthemums.

All those other events went so smoothly that I knew the Assembly's success was ensured when I saw the chrysanthemums by the door. Flowers aside, I would like to say a word or two about this Assembly and about where we go from here. In a sense, the puppets embodied what the Assembly was all about. They took a very serious subject and talked about it with wit and style and, at the same time, a sense of reality. It was these same qualities in John Richardson that made him so effective in his role as Assembly Chairman.

In planning this conference we have also benefitted from the considerable insight of Frank Stanton who has been talking about quality and excellence for years. My thanks go, too, to the Federal Council on the Arts and the Humanities, to the members of the Design Assembly Program Committees, to Lani Lattin and her energetic staff, and to each of the speakers who devoted time and imagination to the Design Reality. And I'm sure you all share my appreciation for the generosity of Arena Stage in opening its doors to us.
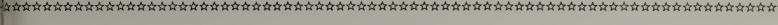
The real reason, of course, that this Assembly was so much better than the first is the visible progress by the Federal Government in its design efforts over that last two years. We can all be very proud of this progress. But in order to achieve the goals we have set, we are going to have to move very fast. As Justice Goldberg has said, we must proceed not with "deliberate speed" but at such a rate as to get results. And, as Secretary Morton has pointed out, our commitment will require considerable courage as well

In the months ahead, the Endowment will continue to work toward design excellence in a number of ways:

• We plan to augment our ability to assist agencies in the area of graphics improvement.

• We will continue to cooperate with the Civil Service Commission on its hiring program, and I am hopeful that we will soon have a strong training and re-training program as well.

• The National Council on the Arts will be taking specific action at its next meeting on the subject of Federal architecture. In this regard I am confident that the Council will be pleased to learn of the expansion of GSA's fine arts and interior design programs.

• The Endowment will broaden its work with the state arts agencies by encouraging their sponsorship of state design assemblies and the inclusion of architecture and environmental arts in their programs.

• *FEDERAL DESIGN MATTERS*, our newsletter, will undergo a review of content, format, and circulation. It has had a tremendously favorable response, but we all know it can do even better in reporting accurately and fully on the activities of all agencies.

• And with the encouragement of GSA and the urging of the Federal Council and the National Council on the Arts, we plan to do everything we can to continue working with our colleagues throughout government. In my own mind, that is perhaps our greatest accomplishment of the past two years —we all seem to understand that we can work together to achieve a common goal, that today instead of a few isolated people, there are ranks of administrators who equate *good design* with *good government*.

During the celebration of the Nation's 200th year the attention of all Americans will be focused more than ever on our origins, our aspirations, and on the quality of the life we have created.

Through a major exhibition in 1976, we hope to highlight outstanding Federal agency achievements resulting from our first years of work toward design excellence. I hope to see all of you at that gathering. And I will bring the yellow chrysanthemums.

Second Federal Design Assembly staff, left to right, back row: Jane Clark, Lani Lattin, Nancy Moore; left to right, front row: Mary Williams, Gail Harper. Joan Shantz's photo appears on p. 60.

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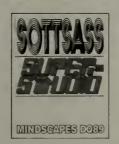
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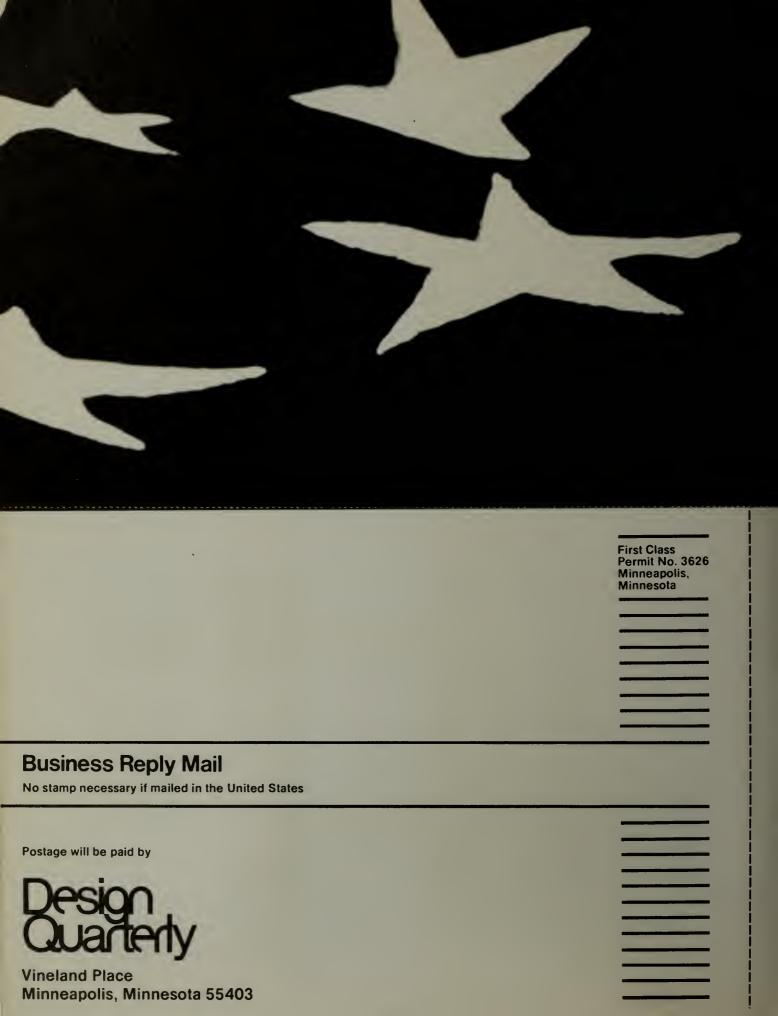
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